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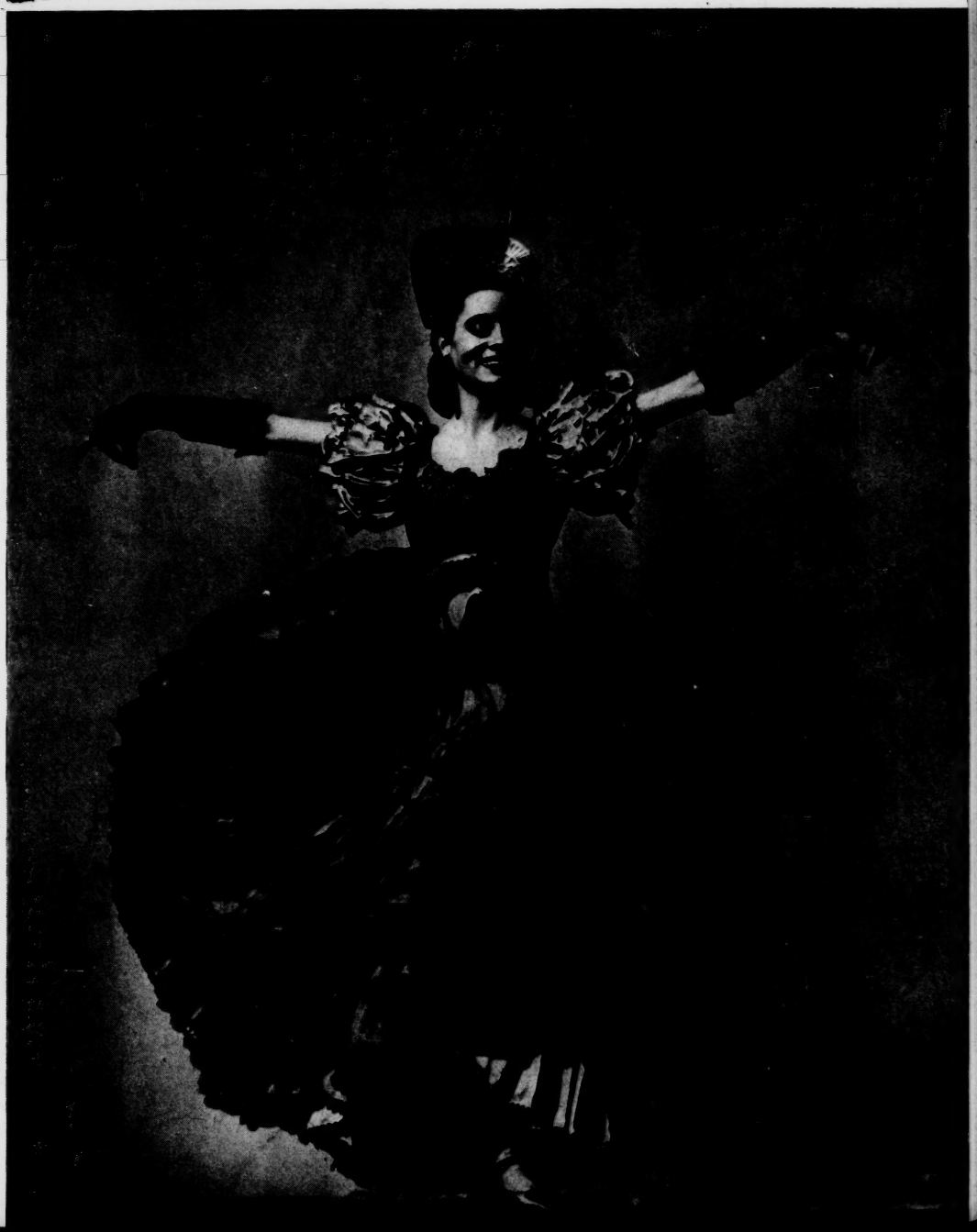

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FOR JACK MANNING ROUTINES BY MAIL SEE PAGE 38

STYLIST FOR THE STAGE . . .

VINCENTE MINNELLI

Few men have contributed so much to the pleasurable hours offered by the stage, as Vincente Minnelli. Designer, director, creator and entrepreneur, this dark-eyed, thoughtful and dynamic master of stage technique has a record of stunning "hits" which lifts him high above the normal level of production averages. He designed *and* directed "The Show is On," with Beatrice Lillie, and "At Home Abroad," with Ethel Waters and Eleanor Powell. The settings and costumes of such outstanding hits as the last Ziegfeld Follies, the Earl Carroll Vanities, and the "DuBarry" show which starred Grace Moore, flowed from his imaginative genius, and his pen and paint created both scenic and costume designs for Radio City Theatre, the Paramount-Publix group, and for Paramount in Hollywood. Some of his important work was the "Death in the Afternoon" ballet from "At Home Abroad;" the Casanove ballet from "The Show is On;" and The Hero ballet from "Hooray for What?" Working at present on "Very Warm for May," Mr. Minnelli's feature number is a "Brain ballet." Mr. Minnelli pays great heed to every costume detail. "The part played by 'fabrics' may not be billed in any program," says he, "but it constitutes an important role. In my productions, I always rely upon Dazian's for every fabric need. They have never let me down, and always prove a very valuable source of supply."

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Dear Editor:

On following a serial article on the history of ballet by Walter Ware in the back issues of THE AMERICAN DANCER, I find that I do not have the December, 1937, issue. I would appreciate it if you would send it to me.

Your fine magazine is a constant source of delight to me. Though I am neither a teacher nor a pupil of dancing, THE AMERICAN DANCER is so well written and so beautifully illustrated, that it has a great appeal for the layman. The articles on ballet are the ones I enjoy the most.

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The American DANCER

Editor ■ RUTH ELEANOR HOWARD ■ *Publisher*

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On the Cover—
ANITA CAMARGO, *prominent West-Coast dancer*
—Photo by Paul Hansen

To the Left—
EDWIN STRAWBRIDGE *as* PUCK *in* MIDSUMMER NIGHT'S DREAM
—Photo by Robert McAfee

■

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Summing Up

by

RUTH ELEANOR HOWARD

To the question: "What becomes of foreign dancers in times of general European war?" there seems to be but one answer — "they come to the United States."

■

At the outset of the last great war in Europe Serge Diaghileff crossed the Atlantic with his Russian ballet and they toured here and in South America during 1916-17. There is no doubt that this very circumstance gave ballet a much-needed impetus in this country and there is not a dance teacher or balletomane who is not sincerely grateful for it. The millions of dollars of American money which have poured into the coffers of the Russian ballet season after season is proof of a sincere appreciation.

■

The present war brings us a new situation, however. In addition to the Russian ballet companies who normally would have a highly successful tour here, we have had, for the past year or more, scores of refugees seeking work as solo dancers or as teachers or combining into "refugee dance groups" for cooperative performances. The question then logically poses itself: "what effect will these refugees have on dance forms in America?"

■

Although the situation has existed for more than a year now, we cannot find that there has been any noticeable effect. In the first place, many of these refugees are exponents of the German type of dancing which Mary Wigman fostered and which differs greatly from the modern dance as America has accepted it. A check-up reveals that a few have opened schools of their own, a very few have found work with existing theatrical companies or concert groups and the great majority have either become students of established American teachers or have set about to fit themselves for some other profession.

■

So it would seem that the dance is now sufficiently well established in the United States that although it is stimulated by new faces and a fresh approach it is not going to be vitally swayed by either. If, then, we have finally become centered in our appreciation of the dance as a fine art, isn't it time that without undue emphasis on nationalism, we became aware of the value of our American dancers?

■

Art should transcend all national boundaries . . . all racial feeling. But while we are reiterating this truth let us not lose sight of the fact that this includes native talent, too, and let us not discredit it because it is native . . . or honor others the more because they are foreign born. It would seem that the time has certainly come for Americans to have confidence in their own discriminatory powers and to dare to enjoy the dancing of their countrymen as much when they are programmed by their real names as when hidden behind unpronounceable pseudonyms.

MICHEL FOKINE

EUGENE LORING

ANTONY TUDOR

JOSE FERNANDEZ

Seymour & Seymour

As the candid camera-man saw the Ballet Caravan's rehearsal of Charade. Choreographer and principal dancer LEW CHRISTENSEN *with ballerina* MARIE JEANNE *in the foreground.*

ONE CHIEF difference between the ballet front and the battle front at this writing seems to be that there is more intense action on the ballet front than on the Siegfried-Maginot line! That at least on the ballet front history is being made and old boundaries changed cannot be denied by anyone who pauses to consider the implications contained in the newly formed Ballet Theatre's announcement that among seven choreographers who have been signed to revive or create ballets for its forthcoming season, are Michel Fokine, Adolf Bolm and Mikhail Mordkin—three of the most celebrated figures in all ballet history, brought together again under one aegis after a lapse of two decades. Without in the least discounting the value of the other four choreographers who make up the set, we cannot attach too much importance to the mere fact that these three who contributed so richly to the success of the Diaghileff regime, are being brought into active production for a single company.

The forming of a new ballet company is always news and so the announcement of the formation of the Ballet Theatre has created a great deal of interest in dance circles. Although it is said to be in no way an outgrowth of the Mordkin Ballet of last season, it does *supersede* the Mordkin company and evidence of this is the retention of four of that company's most successful ballets: *Voices of Spring, The Gold Fish, Giselle* and *La Fille Mal Gardee.* Plans call for rehearsal of the dancers under the direction of the various choreographers until the end of the year with at least a three week New York engagement opening January 4.

ADOLF BOLM

AGNES DE MILLE

On the Ballet Front

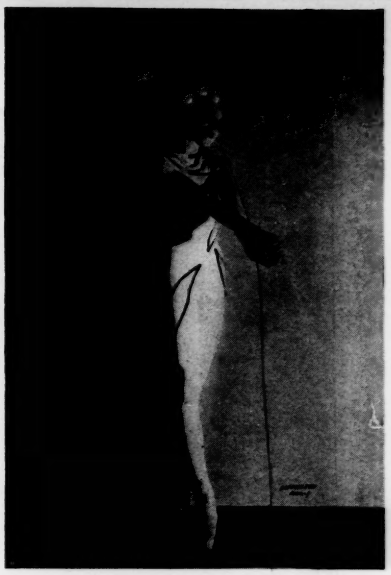
by RUTH ELEANOR HOWARD

MASSINE, ARGENTINITA, DANILOVA, PANAIEFF *during a rehearsal of the Monte Carlo Ballet Russe for Capriccio Espagnol, a new ballet in the company's repertoire this season.*

The project is an ambitious one and even goes so far as to hint at the establishment of a school after the traditional manner, sometime in the distant future.

For the present, however, its interest and activity center around the seven choreographers who will provide its repertoire. In addition to the three already mentioned these are Jose Fernandez who has long been known to the West Coast where he distinguished himself on several occasions when he produced ballets for the Hollywood Bowl; Antony Tudor who has been with the Vic Wells Ballet in London; Andree Howard of the Marie Rambert Ballet in London; Agnes de Mille who is expected to bridge the gap between the concert field of which she is a prominent member and the more theatrical aspects of the dance of which pure ballet is generally conceded to be typical; and Eugene Loring who is probably America's most promising young choreographer.

There will be eight ballets in the traditional manner of which the Mordkin works are four. The others are: *Les Sylphides* and Schumann's *Carnaval* restaged by Michel Fokine; *Peter and the Wolf*, a new ballet set to Prokofieff's orchestral fairy tale, a first New York performance of *Ballet Mecanique* to a score by Mossolov, and a third ballet yet to be announced, by Adolf Bolm.



ALICIA MARKOVA *in Rouge et Noir, a new ballet in the Monte Carlo Ballet's repertoire.*

Iberia to music by Joaquin Nin; Albeniz' *Cordoba* and Granados' *Goyescas* are the three Spanish ballets which Jose Fernandez will produce with, it is expected, an all Spanish company.

In the modern category are *Dark Elegy* to music by Gustave Mahler and *Jardin aux Lilas* to music by Chausson which will be choreographed by Antony Tudor; *Lady into Fox,* from the novel of the same name to music by Honegger and Schubert's *Death and the Maiden* to be staged by Andree Howard; and the De Mille and Loring ballets which are yet to be announced.

The choreographers for two others, one a negro ballet to *La Creation du Monde* by Darius Milhaud, and the other a novelty to be set to music of Raymond Scott have not been announced as yet.

The principal dancers thus far engaged include: Patricia Bowman, Edward Caton, Lucia Chase, Karen Conrad, Leon Danielian, Vladimir Dokoudovsky, Wm. Dollar, Viola Essen, Andree Howard, Kari Kanakoski, Alexis Kosloff, Hugh Laing, Eugene Loring, Annabelle Lyon, Peter Michael, Jack Potteiger, Dimitri Romanoff, Nina Stroganova, Rigmor Stroem, Antony Tudor and Leon Varkas. These will be supplemented by twelve boys and eighteen girls in the corps de ballet. Rehearsals have been taking place under the direction of Mme. Julietta Mendez, ballet mistress, and Alexander Gabrilov, regisseur.

(*Continued on Page* 40)

MIKHAIL MORDKIN

ANDREE HOWARD

Swing Your

The Broom Dance—Mr. and Mrs. WILLIAM NICKERSON *who led the Grand March are separated. In this dance the lady is the Stag and has to waltz with the broom till she can catch a partner. Note Mrs.* NICKERSON'S *smile at sight of her quarry, in this case, her own husband.*

MONKEY in the corner! Squirrel in the cage! Swing that Lady! All hands 'round!

Once again the "calls" that used to set all America dancing are being heard. And with the coming winter, or so the prophets have it, dances that have been preserved only in back-country regions of New England, the Great Smokies and one-time lumbering towns of the mid-west and northwest, will be seen again on the ballroom floor. "All sashey!" and "do-ce-do"—will be high fashion.

It all began with the summer visitors. Or, perhaps, if we are to be truly scholarly in our history, it began with the *Paul Jones*. For the irresistable fun of group dancing was realized when sophisticated dancers exchanged the Grand Right and Left for subtle side-stepping. But the fact remains that for at least two summers, come Michaelmas, the youngsters vacationing have been answering the call of country sign-boards announcing dances which, for two generations, have passed unnoticed. An essential part of every smart house-party has come to be an expedition to some village of the hinterland to be taken into a set and put through the intricacies of the old dances by the local experts.

Intricate they are to these city-children brought up in a later tradition. And while some of these, after a few tries, manage to learn the figures, few have

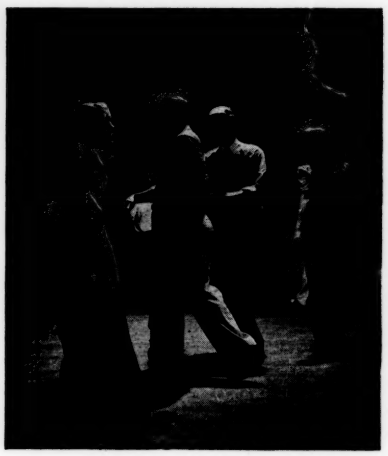
All Hands Right!

mastered the "words." Indiscriminately, the public has called them all "Square Dances" — forgetting that the experts have a classification as rigid as the Brahmin law of caste and the old dances are, only a few of them, truly "square".

Call them "square dances" to an old-timer. You will be told with quiet authority that there are "square dances" *and* contra dances—*and* round dances. *And* circles! All dances in which the main movement is forward and back, dances done in opposite and facing lines are "contra dances," a term corrupted in the good, old South to "country dances." Your old friend, the *Virginia Reel* is one of these. The round dances include the waltz—not *your* waltz but the old waltz —the two-step, the *Newport,* the *Imperial,* the *Duchess,* the *Caprice* and the five-step *Schottische.* Oh, yes—and your new favorite of this season, the *Polka!* Strictly speaking (and we are nothing if not strict) the "square dances" are all local variants on a quadrille. But the circles (and the uninitiated nearly always mistake these for "squares") are, in many sections, the top-favorites. There are two famous ones: the *Sicilian Circle* and the *Circassian Circle.* These become, in local nomenclature, the *Portland Fancy,* the *Lady of the Lake,* the *Boston Fancy*—or, as on Cape Cod, where the dances have survived in active and continuous practise to this day, *The Fore and Aft,* which is just good, old salty Cape Cod for the *Sicilian Circle.*

One of the most consistent efforts to revive the old dances has been taking place on the Cape, oddly enough, in one of the more advanced schools of the Arts. It is the Cape Cod Institute of Music, at East Brewster. And there are reasons. One is the founder-director, Mrs. George R. Baker formerly Martha Atwood, distinguished Metropolitan soprano and one of the first American singers to achieve top-rank. A native Cape-Codder,—she was the daughter of a Wellfleet sea captain, Simeon Atwood —she has more than casual sympathy with Americana and the elements of our early culture. Another reason is that the head of the dance department happened to be Miriam Winslow, the young concert-artist, who, with Foster Fitz-

Right and Left!



Calico

by **ISADORA BENNETT**

Photographs by Martin Harris

Simons, has attracted attention in this country and in England as an exponent of American sources of the dance—and a native movement idiom. It is no surprise that Miss Winslow — as New England as Plymouth Rock — should have a deep sympathy with the dance culture of America—in its native habitat. Furthermore, the heads of the social dancing department—an intrinsic part of the curriculum of this school—Mr. and Mrs. Matthew Mooney of Northampton, Massachusetts have, for several summers, been pursuing the native dances to their mountain hideouts in upper Massachusetts and Vermont.

The two dance departments joined hands for the experiment—which had its serious values but which not even an outsider could call solemn. These dances began in the best New England tradition of hearty, country hospitality—with a bean party on the beach, which grew into a barn dance, dedicating the barn at the institute, now remade into a practise-hall and dormitory. They grew to a final dance, at the end of the season, in which the old-timers arranged the program, an orthodox old-fashioned dance, beginning with a Grand March and ending with an old-fashioned waltz. The dancers included Miss Winslow and "the Mooneys", as they are affectionately called, a member of Miss Winslow's concert group, Mary Stearns Morse, a protegee, Helen Osborn; young student of music, whose only acquaintance with dance was a bit of social dancing—and

Swing that Lady—from Fore and Aft—UNCLE WALLACE HOWLAND, 78, *dances with* HELEN OSBORNE, *young dancer, protegee of* MIRIAM WINSLOW. *Man on left—Master of Ceremonies,* HARRY ALEXANDER, *who has kept the Fisherman's Reel alive on the Cape.*

Virginia Reel—a reverse of the famous finish as it is done in the South.

Four Hands Left! (or East'ard! as they say on Cape Cod)

the old-timers. And the old-timers numbered among their group the famous caller of Cape Cod, Mr. George Lapham of Chatham, Mr. Harry Alexander, who has "run dances" in East Brewster up to now—and who can "call", himself, when necessary or can "shake it down" on the harmonica, playing *Leather Breeches* or *Old Man in the Woods* and dancing at the same time. But always, with tender regard for the Banjo, in the Key of D! There was also Mr. Warren Burgess, a dancing teacher once, master still of the five-step schottische. (Try it sometime!)

There were other virtuoso-dancers, Mr. and Mrs. Maurice Lee, Mr. and Mrs. George Lee, Mr. and Mrs. William Nickerson, who always lead the

(*Continued on Page* 39)

PROGRAM OF AN OLD FASHIONED DANCE

(As done on Cape Cod—Cape Cod Institute of Music, East Brewster)

GRAND MARCH—Led by Mr. and Mrs. William Nickerson, ending in a

WALTZ *FORE AND AFT*
GALLOP *DUCHESS*

FIVE-STEP SCHOTTISCHE (Which is not really a schottische but looks more like a polka. It is one-two-and-a-half-hop and one-two-three-and-a-half-hop. Better dance than mathematics. But exceedingly difficult.

POLKA: The Beer-barrel polka is a favorite. Mr. Lapham says "Money Musk is a good dance, but the Beer Barrel Polka—that lays right under your feet."

PORTLAND FANCY: This has a big double figure near the end. Most elaborate of all.

CAPRICE

BROOM-DANCE—tag-waltz in which the lady is the "stag". She dances with the broom until she can catch a partner.

TWO-STEP

QUADRILLE: never less than eight, sometimes fifteen figures, depending on the caller.

LIBERTY WALTZ

FISHERMAN'S REEL: One man has two partners. "Swing your right hand", "swing your left", "balance the opposite", "swing both partners" are some of the calls. The figure changes with "Forward and pass by", when a three-some progresses to the next set—a set of six, by the way.

VIRGINIA REEL: Though not danced as in the South. The "Make an Arch" figure is reversed.

WALTZ.

N.B. Many have to be repeated: the gallop, Fore and Aft and Fisherman's Reel are the favorites. Lady of the Lake may be substituted for Liberty Waltz.

Write Your Dances

Outline of a New Method of Dance Notation

As Presented at the Bennington Session at Mills College This Summer

by **SOL BABITZ**

TO THOSE who have gotten along very well so far without a dance notation, the whole idea of writing dances might at first seem an unnecessary bother. To the girl who has embarked on a dance career in order to use her talent as a means of escape from the drudgery of office work the idea of dance stenography might even seem distasteful. Others might object that the movie camera provides a means of recording dances; meanwhile forgetting that phonograph records have not proven a substitute for musical notation.

Most dancers, however, have felt the need for notation. Those dancers who have filled endless pages with word descriptions of dances which afterward turned out to be meaningless will surely welcome a simple method for recording dances.

True, no notation can actually describe the feeling or "meaning" of a dance—not even words can convey that quality which the dance itself was made to do. Still the *movements* of a dance composition can and should be recorded.

Those who have tried to decipher a complicated series of steps by following a written "floor plan" as generally used today are aware of the difficulties and disappointments encountered. What is needed is not a mere floor plan, road map style, with intricate criss-crossed lines but a clear list of successive steps, each separately described as to length, time and direction. In this way the dancer's mind is at all times free from ideas about the inter-relation of steps, course of the dance, etc. All of these things take care of themselves once the steps are correctly reproduced from the notation.

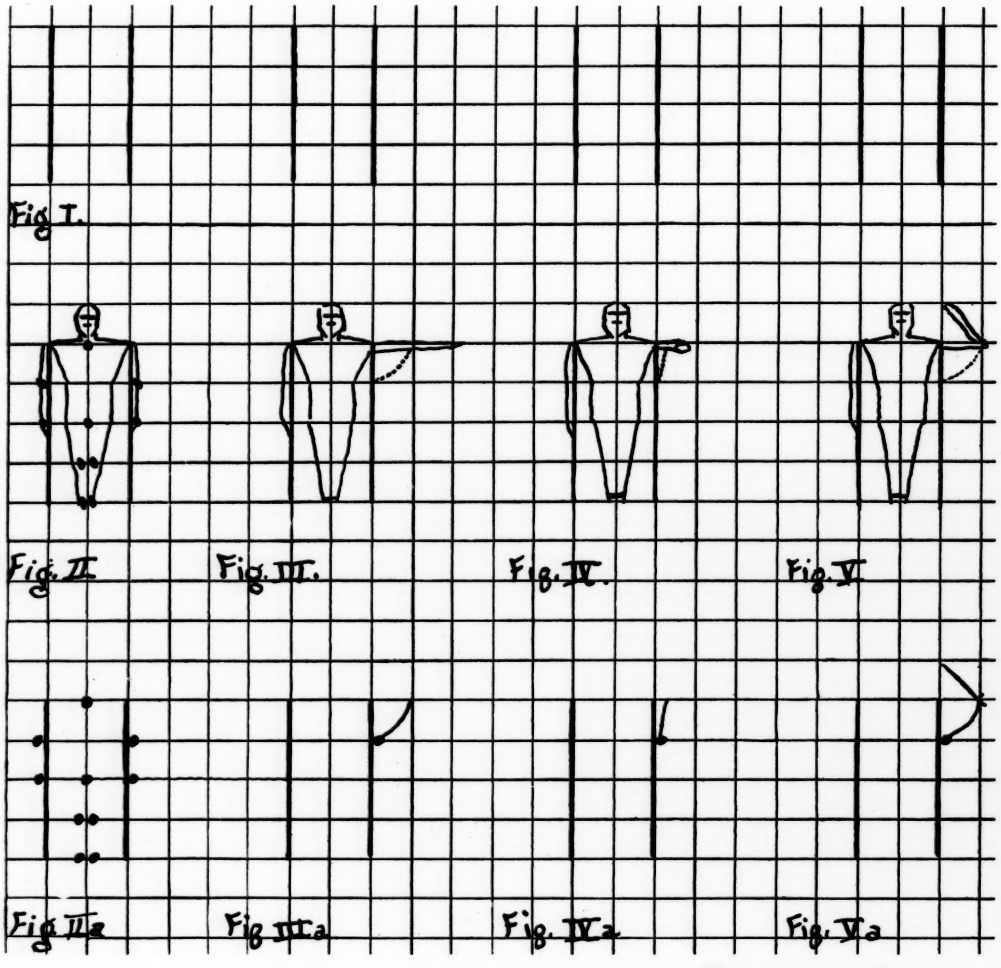
Naturally, such a procedure requires a systematic method which must be studied. The writer promises, however, that such a study is not difficult as the remainder of the article will endeavor to show; and that once the method is learned, not only ballet and ballroom but also modern dances will be easily written.

This first article will explain in outline the principles of the notation as applied to the body. Next month its application to actual steps will be described.

Reading notation is easier than writing down movements. Both are learned simultaneously in the study of notation. In writing notation, one must judge the movement before one can accurately write it down, whereas in reading one simply repeats that which someone else judged and wrote.

Unfortunately, the ability to recognize at once the essentials of a movement does not develop as a gratuitous result of the study of dancing. At this moment when most dancers are unaware of the fundamental problems of movement, quite like the musician who is skillful with his instrument but ignorant of harmony and counterpoint, it is difficult to explain what the study and observation of movement will mean to them and where it will lead. Only the study of notation and the subsequent development of the movement mentality will show the real need of notation.

(*Continued on page* 39)



Beauty in Bronze

THE DANCE IN SCULPTURE

by **W. G. RAFFÉ**

Dancers and dance teachers will find great interest in arts which immortalize some of the finest moments of their own art. In this article an English dance critic reveals some of the aesthetic appeal in sculptures of the dance from his own valuable collection . . .

MOST BEAUTIFUL among all sculptures, to my mind, are works of plastic and glyptic art that have caught in some measure the subtle spirit of the dance. Most dance lovers begin collecting first their programs, then souvenirs, photographs and magazine cuttings. It was some time before I succumbed — though trained as an artist — to the modern habit of collecting works of art. Most European art galleries I visited seemed to be filled erratically, with any kind of good works (often regardless of their theme) that directors could acquire. And many mediocre works were also included for reasons of rarity. This museum business always seemed to be queer —like an old nation as a miser hoarding what it could no longer create: the wealth of vigorous works of meaningful art. I could understand an Italian church filling its wide walls with paintings we now term "Old Masters"— actually publicity paintings proper to their time and certainly fitting to their place; and I could admire them in Italy but not when they are extracted and huddled closely on the walls of some special gallery. There they seem out of place. Art for me must be vital and living: like our modern dance. Never did I yearn to possess such Italian paintings; they seemed so much out of place in a modern house. I resolved never to collect art works; I could enjoy them best where they belonged. This resolution went *phut,* when I first toured the Far East, for I could not resist opportunities to acquire some of the lovely portable art works which tempt the artistic eye in Bombay or Delhi, Rangoon or Batavia. Dance is a living art in Java and local bronzes or carvings of dancers are presented by virile artists who have seen them dance; they are not merely theological copies in faded tradition.

As my studies of dance augmented, a sound reason developed for collecting specialized works of art. I resolved to choose only works that manifested in some striking manner the spirit of the dance. So came many prints: woodcuts and lithographs; some drawings and etchings and a few gravues, naturally. Japanese color prints, French steel and copper engravings showed a few dance subjects: a geisha girl by Kunisada, a male dancer by Hiroshige; seventeenth

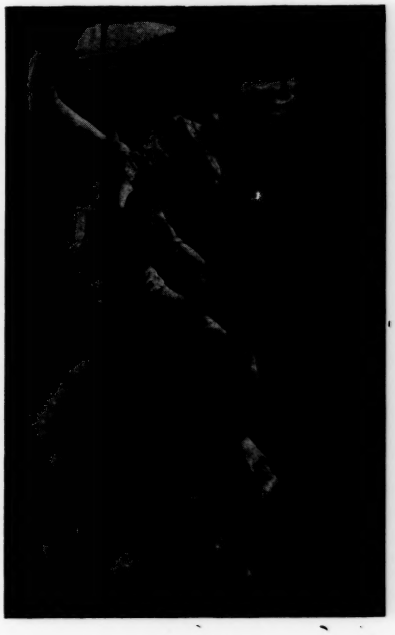
(*Continued on Page* 37)

BOLERO
A late 17th century Spanish bronze from Prof. Raffe's collection.

THE TEMPLE DANCER
An 18th century Javanese figure in brass from the private collection of Prof. Raffe

KRISHNA AS NATA-RAJA
A 16th century South Indian bronze from the private collection of W. G. Raffe, A.R.C.A.

BILU' OR NAT—SPIRIT OF THE FOREST
A 19th century carving in teak (gilded) now in the Raffe collection.



—*Seymour*

GARRON AND BENNET *who danced for the Chicago Association through the courtesy of Alberto Galo.*

LEON WOIZIKOVSKI, Igor Youskevitch, Michael Panaieff, Pierre Vladimiroff and Frederic Franklin are among the well-known dancers whose return to this country is doubtful because of war conditions in Europe. Last reports of Woizikovski were from Warsaw in his native Poland: his fate has not been learned as yet. Youskevitch and Panaieff and Vladimiroff are said to have been called for the French army. Franklin, of course, is English.

●

THE RED ARMY dancers were recalled to Soviet Russia and their American tour cancelled early in September. Inasmuch as there had been a tremendous advance sale of tickets, it was necessary to announce the cancellation in the daily papers and urge ticket holders to call for refunds.

●

DOUGLAS COUDY has joined the Littlefield Ballet as a soloist.

●

THE TRUDI SCHOOP company appears to be another victim of the war. Miss Schoop is reported to have disbanded her company and announced her retirement for several years. She is living in Italy.

●

THE BALLET RUSSE DE MONTE CARLO was forced to postpone its opening from October 10 to October 26 because of the difficulties encountered in bringing dancers and scenery over from Europe.

The programs for the engagement totaling 24 performances, with matinees scheduled each Saturday and on the final Wednesday of the season, are as follows:

Thurs. Eve., Oct. 26: *Lac des Cygnes, Devil's Holiday, Gaite Parisienne.*

Fri. Eve., Oct. 27: *Les Sylphides, Devil's Holiday, Spectre de la Rose, Capriccio Espagnol.*

Sat. Mat., Oct. 28: *Lac des Cygnes, Boutique Fantasque, Prince Igor.*

Sat. Eve., Oct. 28: *Carnaval, Rouge et Noir, Spectre de la Rose, Capriccio Espagnol.*

Sun. Eve., Oct. 29: *Devil's Holiday, Rouge et Noir, Afternoon of a Faun, Capriccio Espagnol.*

Tues. Eve., Oct. 31: *Carnaval, Devil's Holiday, Igrouchka, Prince Igor.*

Wed. Eve., Nov. 1: *Les Sylphides, Petrouchka, Gaite Parisienne.*

Sat. Mat., Nov. 4: *Carnaval, Petrouchka, Bluebird, Capriccio Espagnol.*

Sat. Eve., Nov. 4: *Scheherazade, Boutique Fantasque, Capriccio Espagnol.*

Sun. Eve., Nov. 5: *Devil's Holiday, St. Francis, Gaite Parisienne.*

Tues. Eve., Nov. 7: *Les Elfs, Tricorne, Scheherazade.*

Wed. Eve., Nov. 8: *Lac des Cygnes, Seventh Symphony, Igrouchka, Prince Igor.*

Thurs. Eve., Nov. 9: *Rouge et Noir, Bacchanale, Boutique Fantasque.*

Fri. Eve., Nov. 10: *Seventh Symphony, Tricorne, Gaite Parisienne.*

Sat. Mat., Nov. 11: *Les Sylphides, Devil's Holiday, Gaite Parisienne.*

Sat. Eve., Nov. 11: *Carnaval, Bacchanale, Spectre de la Rose, Capriccio Espagnol.*

Sun. Eve., Nov. 12: *Lac des Cygnes, Ghost Town, Bacchanale, Prince Igor.*

—*Seymour*

DEMAR AND DENISE *who danced for the Chicago Association through the courtesy of Alberto Galo.*

Mon. Eve., Nov. 13: *Seventh Symphony, Scheherazade, Capriccio Espagnol.*

Tues. Eve., Nov. 14: *St. Francis, Bacchanale, Ghost Town.*

Wed. Mat., Nov. 15: *Ghost Town, Bacchanale, Bluebird, Capriccio Espagnol.*

Wed. Eve., Nov. 15: *Ghost Town, St. Francis, Capriccio Espagnol.*

Thurs. Eve., Nov. 16: *Rouge et Noir, Ghost Town, Bacchanale, Gaite Parisienne.*

●

NIMURA and Lisan Kay have left for Honolulu where they are to give two concerts. ●

EUGENE LORING has been signed as choreographer for the Eric Charrell-Gene Rodney production of *Midsummer Night's Dream,* scheduled to open at the Center Theatre in late November. The show will have an all negro cast and will be largely a swing version.

●

FLORENCE MYERS, soloist in *The Eternal Road* a few seasons ago, has forsaken dancing for marriage. Her husband is the film actor, Oscar Homoleka, who was recently seen with Irene Dunne in *Woman Alone.* ●

ANDRE EGLEVSKY, who was a member of the Ballet Russe de Monte Carlo during its first American tour six years ago, has rejoined the company and will be seen in the leading classical male roles of *Les Sylphides* and *Swan Lake.* Eglevsky has just returned from the West Coast, where he danced in the Ziegfeld Follies at the Golden Gate Exposition and in the Hollywood Bowl this summer.

●

THE LITTLEFIELD BALLET will leave Philadelphia about October 20 for Chicago where it will be the official ballet for the Chicago City Opera Company for its season ending December 18. During this time the company will give all-ballet performances on the evenings of November 12 and 26 and December 6 and 10 at the Opera House. It will also perform in St. Paul, Minn., and Minneapolis, Minn., on November 23 and 24 respectively, with the Minneapolis Symphony Orchestra, and on November 19 it appears on the Northwestern University Concert Series where it has replaced the Monte Carlo Ballet Russe.

●

THE BALLET CARAVAN is doing two new ballets this season. One is *Charade,* the story of a coming-out party in an American city about 1910. The choreography is by Lew Christensen. The other is by Eugene Loring and is titled *City Portrait,* dealing with life in a crowded city. The company will go on tour October 17, heading West and playing dates on the West Coast and in Canada as well as in the Southwest. According to Lincoln Kirstein, the Caravan will do American things as usual, "as they understand them better."

●

YUREK SHABELEVSKY and Sonia Woizikovska, who was seen here this spring as a member of her celebrated father's Polish ballet, are rehearsing for concert bookings this fall.

●

ALEXIS DOLINOFF and KAREN CONRAD whose first concert last season was so successful it had to be repeated, will do another sometime in December.

●

EDWIN STRAWBRIDGE now has three ballets in his repertoire: *Pinocchio, Princess and the Swineherd* and *Midsummer Night's Dream.* The fall tour, under the direction of Junior Programs commenced October first and will continue until the end of April after which Mr. Strawbridge and Virginia Miller will have a brief tour through the South. Mr. Strawbridge reports that by playing the same cities season after season he is having the unique experience of watching his audience "grow up" and through the remarks of the young balletomanes who came backstage after performances he notices a marked development in their artistic acumen.

●

FRED LE QUORNE and EAFIM GEERSCH took advantage of the fact that October 13 fell on Friday and presented several of their professional pupils at the "Screwball Jamboree" held at the Manhattan Center. Among those who appeared were the Vandemarks, billed as the oldest dance team in America.

●

FORREST THORNBURG, director of the Nashville Civic Ballet who has become ballet master at the Hans Wiener Studio in Boston, has arranged for Louise Craig, Associate Director to carry on rehearsals for *Eggreemedo,* a dance cycle, which is the first production. A group of eighteen girls, all of whom are otherwise employed in the daytime, comprise the cast.

Foot-Notes—

MIRIAM WINSLOW and FOSTER FITZ-SIMONS have foresaken Boston to take up headquarters at Chapel Hill, N. C. where they will create more of their American dances richly spiced with humorous, or native, flavor. A long dance cycle, *Children of Earth* will also be readied for the new repertoire which will feature the fall (1939) and spring (1940) tour.

●

A PRINT EXHIBITION representing such great ballerinas of the Romantic period as Taglioni, Elssler, Cerrito and Grahn in characteristic roles opened September 27 at the Kamin Dance Gallery which is fast becoming New York's dance rendezvous. A section of the exhibit, which will continue for a month and which is open to the public without admission charge, is devoted to prints of the contemporary dance.

●

SERGE TEMOFF, after a busy summer which included dance parts in Warner Bros.' *On Your Toes* and MGM's *Balalaika,* started a whirlwind eight-concert tour of Southern California with a performance at the Wilshire Ebell October 2. Immediately following his last date, October 24 he returns to New York to take up his third year of winter teaching in Montclair, N. J.

●

MIRIAM MARMEIN has started rehearsal for her concert tour which will take her to Chicago in November, back to New York for a performance at the Brooklyn Academy of Music on December 2 and then West again for a tour of the Pacific Coast. She has created two full length ballet pantomimes and several new divertissements one of which is a series of scenes and characters from an imaginery American mythology entitled *The Celestial Sphere.*

●

ENIS MONTI, one of a quartette billed throughout Europe the last two years as The Four U. S. A. Girls, reports to her teachers, the Miller Sisters of Elmhurst, L. I. that "fast tap routines leave the Italians lukewarm." However, "we did a tap dance to the Poet and Peasant Overture and they nearly mobbed us" she further observed. The quartette had to return to America on account of the war despite the fact that their contracts run until March.

●

THE MINNEAPOLIS MODERN DANCE Group commenced its third season with a meeting September 6 at which were shown photographs taken by D. M. Hatfield at the Bennington School session at Mills College, followed by a discussion meeting September 17 at which Bennington again was the focus of attention with a report on Martha Graham's June course in New York.

●

BORIS NOVIKOFF'S Russian American Ballet will appear at the Brooklyn Academy of Music, October 28 for an afternoon performance. The program will include a two-act ballet, *Coppelia, Rumanian Fantasy,* a ballet in one act and *Miracle.* The principal parts will be danced by Margaret Hall, Maria Miranova, Cicely Rhodes, and Gena Platoff.

●

NICHOLAS TSOUKALAS, Detroit teacher left New York in July for a trip to his native Greece and other European countries and despite the war has not returned.

●

GEORGES BALANCHINE has returned to New York and is currently teaching at the School of American Ballet. Later in the season Mr. Balanchine is scheduled to do another show for Dwight Deere Wiman.

●

STRAW HAT REVUE is the new show which came to Broadway via the summer camp route. Singled out for special notice by the critics was the dancing of Ruthanna Boris and Otto Ulbrecht and Meta Krahn. Jerome Andrews staged the dances, programmed as Meta Mara and Otto Hari. Other dancers in the show are Albia Kavan, Jerome Robbins, Vera Vokenau, Harriette Henning, Leon Barte, Alfred Drake, Dorothy Bird, Richard Reed and William Bales.

●

MARLYNN and MICHAEL, who have broken all records with their long engagement at New York's popular Rainbow Grill, have opened a dance studio in the exclusive Delmonico Hotel where they will give ballroom dance lessons amid luxurious surroundings.

●

VINCENZO CELLI reports that Leila Vokoff and Rosita Szabo are now with the San Carlos Opera Company; Viola Essen is with the Ballet Theatre and Howard Sperling and Helen Meuselle are currently appearing at Radio City.

●

TAMARA TOUMANOVA, contrary to rumors, is not returning to Hollywood immediately although there is a picture in the offing for her next year. The ballerina prefers Broadway in the winter and will probably be seen in a new show before the year is out.

KAREN VAN RYN, formerly of the Jooss Ballet, is playing the Zorina role in the Dwight Deere Wiman's road company of *I Married an Angel.* As a concession to anti-German feeling in Canada, Isabel Kimball played the part in Montreal and Toronto, being supplanted by Miss van Ryn when the company returned to the United States.

●

THE NEW MUSICAL written by Rogers and Hart and for which Dwight Deere Wiman has signed Zorina for the lead will go into rehearsal late in October. It is as yet untitled.

●

THE JOOSS BALLET is expected to arrive in this country in December for a tour to commence in January under the management of the Metropolitan Musical Bureau.

●

HARALD KREUTZBERG assured his manager, Frances Hawkins, via overseas telephone on October 1, that his papers are in order so that he will be able to come to the United States to fulfill the 1939-40 bookings for him. Kreutzberg, it seems, is a "citizen of circumstance." His father having been born in the United States the boy Harald could have claimed citizenship here, but due to the fact that the family was living in Czechoslovakia when he became of age he chose the country of his residence. Later, by virtue of Czechoslovakia being taken over by Austria and then Germany he came under the jurisdiction of each in succession so that now his citizenship is technically German, although he has always continued to think of himself as a Czech.

●

DESPITE THE EXIGENCIES of war, France has found time to recognize Radio City Music Hall's Rockettes by awarding them a Grand Prize for their participation in the Paris Exposition of 1937. The news came with the receipt by W. G. Van Scmus, managing director of the Music Hall, of a memorandum from the Department of State in Washington announcing that it had been forwarded a Certificate of Award by the French government on behalf of the French Ministry of Commerce and Industry.

FRANK TUTTLE, noted motion picture director, firmly believes that ballet stories can be filmed as easily as fine musicals, and he is now planning a picture based upon an original story of the Russian Ballet featuring the American ballerina, Nana Gollner, whom he has under personal contract. Mr. Tuttle's wife, Tatiana Tuttle, formerly of the Russian Ballet, produced a picture several years ago featuring David Lichine.

●

ACTING ON A HUNCH, Kathryn Amos, a veteran character actress in motion pictures, secured four young couples, all dancers and members of the Screen Actor's Guild, and taught them period dances such as the Schottische, Minuet, Polka, Virginia Reel, Quadrille and Varsouvienne. Now they call themselves *The Period Dancers* and are prepared to go into any picture without the director having to waste valuable time training dancers.

●

ROY LESTER, a dancer who has appeared in many motion pictures, was named the national chairman of the First Annual Jitterbug Convention which was held recently in Los Angeles.

(*Continued on Page* 25)

VERA ZORINA *as she appears in the Warner Brothers picture* ON YOUR TOES.

Dance Events Reviewed

Critiques and News from the West

by **DORATHI BOCK PIERRE**

LITTLEFIELD PHILADELPHIA BALLET, *Hollywood Bowl, July* **18.**

The much heralded and long awaited Littlefield Philadelphia Ballet Company made its first appearance on the west coast in Hollywood Bowl, which presents nearly insurmountable difficulties to a ballet performance; and that they acquitted themselves exceptionally well proves beyond doubt their careful training and real ability.

They were faced with the necessity of working without the stage sets which mean so much to story-ballets; and worse, of working in front of their orchestra which, being up in the shell, made it impossible for the dancers to see the conductor; these coupled with a very loose damp groundcloth must have made their concert debut in the west a great trial.

The program was well chosen; opening with the traditional classic, *Aurora's Wedding,* followed by the folk ballet, *Barn Dance,* and the completely modern ballet *Terminal,* both now American classics in their repertoire.

Aurora's Wedding was a test of ability through which the entire company came with high honors. If there is a doubt in anyone's mind that an American ballet company can not match any European company, the Littlefield Ballet should make them change their opinion. The entire company shows a high degree of ability; the corps de ballet is composed of budding soloists with genuine promise; and the men are above the average in ability with the great charm of appearing as nice clean-cut young American men.

Catherine Littlefield immediately endeared herself to the audience as a fairy-like ballerina in *Aurora's Wedding.* Her choreography showed her love of the traditional ballet, with a fine sense of theatrical pageantry and democratic ideal, in giving each dancer an equal opportunity to display his work to best advantage.

The dancers seemed nervous and ill at ease as the ballet started, but after a few moments when they became accustomed to the peculiarities of the stage, they warmed up to their task and each dancer was outstanding.

Dorothie Littlefield and Thomas Cannon as the Blue Birds, were both excellent, although some of his leaps seemed forced and he appeared tired. Dorothie is a lovely ballerina and was equally good in all her parts; briefly as the newsboy in *Terminal;* and especially as the Light Maiden in *Barn Dance.*

From the audience viewpoint Mr. Cannon's most telling moments were those as the Crooner in *Terminal,* and the City Slicker in *Barn Dance.* He had a verve and sense of miming which delighted everyone.

Douglas Coudy dancing with the company here, appeared to advantage as the North Wind in *Aurora.*

Catherine Littlefield completely captivated the audience which filled the Bowl with some twenty thousand people. Starting with the fact that she conformed to the visual ideal most people hold of the unearthly ballerina, she combines beauty, ability and technique with equal measure. She danced the difficult Grand Adagio of the *Aurora* with surety and poise; very ably supported by Carl Cleighton, who is an outstanding dancer. He was also excellent as the Officer in *Terminal,* and as the very pious and amusing Deacon in *Barn Dance.* Miss Littlefield also has a delightful sense of humor and a flare for modern theatrical dance, as evidenced in her Star role in *Terminal;* and a quick eye could see her really having the time of her life in pig tails in *Barn Dance.* From a Hollywood viewpoint, her characterization as the star in *Terminal* was probably the highlight of the evening, for it was a familiar character to the film colony and her satirical miming was excellent.

Barn Dance was danced with such apparent pleasure by the dancers that the audience automatically entered into their fun and vicariously danced all the good old dances with them. This ballet demonstrates the unlimited field of American subjects as ballet material when treated as this is, in a simple, sympathetic and authentic manner.

The most important aspect of the performance, however, was not so much the individual ability of the dancers, or the versatility and talent of their leader, but the complete vindication to the layman audience of the American dancer as a ballet dancer of first quality. It was a most memorable evening, and should encourage not only all American ballet dancers to take pride in their ability, second to none in the world, but should greatly encourage sponsorship of other American ballet companies. That Miss Littlefield has held her company together through four years that must at times have been anything but easy, is cause for deep and sincere appreciation of every American dancer; and the influence this succesful pioneering will have upon the future of American ballet cannot be overestimated.

●

HOLLYWOOD BOWL OPERA BALLETS.

The third opera of the Bowl season was *The Merry Wives of Windsor,* by Otto Nicolai, on August 1, based upon the play by Shakespeare. The last scene of the opera is laid in Windsor Park and is comparable to the woodland scenes in *Midsummer Night's Dream.* In this scene Aida Broadbent staged a ballet of fairies, sprites and sylphs. There was very little opportunity for the choreographer as the dancers entered freely into the action of the opera, but it made a charming picture, and the dancers certainly did a great deal in creating the proper atmosphere for the fairy-like forest.

At the beginning of the opera, almost as a prologue, a group of Miss Broadbent's dancers as sprites, came on during the playing of the familiar overture, and lighted old fashioned foot-light lamps with fairy wands; and in the early morning light they teased dancing washwomen on their way to work. ●

RUTH ST. DENIS, *Perry Studio, August* **16.**

Serge Oukrainsky was the gracious host of a reception given to honor Ruth St. Denis; a gathering which will be a cherished and bright memory in the minds of each person present. Many of her old students who had been with her at the first Denishawn were there; others very young, whose careers are just starting, saw and met this great artist for the first time.

Miss St. Denis spoke briefly, eloquently and beautifully. She said too many dancers have forgotten joy. "Technique and purpose in dance is not enough. If you have lost joy, you have lost all!" And then she danced. It was delightfully informal; chairs were pushed back to form a cleared space in the center. She was dressed in a sheath-like orange redingote with flesh-colored underdress and two purple orchids at her waist.

Memories must have stirred for her too, for recently she passed the twenty-fifth anniversary of her wedding to Ted Shawn, and it was shortly after their wedding that they founded Denishawn here; and playing the piano for her this night was Maude van Hoose who had been accompanist at Denishawn.

She danced a Brahms *Waltz* and Liszt's *Liebestraum*—and time stood still as she danced with fluid grace, wonderfully graceful hands and arms and a joyous face. It is a thrill rarely experienced, and many eyes were dimmed by happy tears at the loving, tumultuous reception appreciative dancers accorded her.

Following the presentation of bouquets by a little boy and girl in costume, Miss Ruth danced one of her newer numbers, a religious dance. All of us who study the history of the dance know its religious significance and importance, but I think none of us realized before, the tremendous emotional force of an unspoken prayer. Unaccompanied, strongly and with great purpose, she danced a prayer of such clarity and beauty that no spoken word could hope to duplicate it. A prayer of dedication and peace, of beauty and joyous hope. Each spectator absorbed that prayer into his own conscience, and Miss St. Denis, after a moment of complete silence brought her audience to their feet, thrilled with every fibre of their being.

It is a privilege and an honor to hail Ruth St. Denis, still the great leader, pointing a new way for American dance.

●

ALBERTINA RASCH BALLET, *Hollywood Bowl, August* **22.**

Albertina Rasch is undeniably a clever woman; she has imagination and a thorough personal knowledge of her work. It is also a fact that her long association with motion pictures has not helped her choreography. Without exception her ballets are loosely conceived with short moments of beautiful dance interspersed with interminable stretches barren of dance or invention; and you cannot help but feel that the ballet was composed in its entirety with the thought that much of it would fall to the cutting-room floor, leaving a well-knit coordinated film ballet.

On the huge stage of Hollywood Bowl with an audience of some fifteen or twenty thousand spectators, however, with the orchestra playing inexorably on, no such editing of a ballet is possible. As a consequence Mme. Rasch's are trite, unnecessarily lacking in unit; and the layman audience feels no sense of the exhilaration which he should experience at a dance performance.

This program consisted of four ballets, opening with *Le Tombeau de Couperin,* by Maurice Ravel. Ravel conceived his music

(*Continued on Page* 25)

The Ballroom Observer

A Forum of Social Dance

by THOMAS E. PARSON

From reports received by your observer there is a definite trend this season toward dance figures which tend to add life to the party. New dance steps are, to be sure, in demand; stunts which require group participation are, nevertheless, being looked upon with more and more favor.

The *Boomps-a-Daisy,* for instance, was thoroughly enjoyed by even the teachers, some of them forgetting for the moment their ultra-conservatism in the spirit of the thing. Now there comes still another party dance game from London—the *Park Parade*—which, according to globe trotting Virginia Gollatz, was the current rage over there up to the time of her departure a day or two after the guns began to pop.

Miss Gollatz stopped off in New York, before completing her homeward trip to California, long enough to provide this department with a description of the *Park Parade.* Pictured with her in the accompanying poses is her brother, Robert Gollatz.

The dance was featured in the London musical *Black and Blue.* Steps were devised by Adele England, who arranged the *Chestnut Tree.* Music, with steps illustrated, is now published in America.

The *Park Parade* was introduced to members of the Dance Educators of America September 24. Officiating in the demonstration was Mary O'Moore.

Photos posed by MISS VIRGINIA GOLLATZ *and* MR. ROBERT GOLLATZ. *The name of the dance is called* PARK PARADE *from the show* BLACK AND BLUE, *which was showing in London.*

Left to right: 1—*Parade Chasse,* 2—*Stroll,* 3—*Waltz,* 4—*Strut,* 5—*Rebuff,* 6—*Yippee*

Photos by Seymour & Seymour

THE PARK PARADE

Arm movements added by Virginia Gollatz.
Gentleman's steps described. Lady dances counterpart.

Figure 1. Parade Chasse.
Partners stand side by side facing counterclockwise around the room. Lady on gentleman's right side with left arm linked in gentleman's right arm.
Step forward left foot (1).
Feet together (2).
Step forward left foot (3, 4).
Repeat chasse on alternate feet. 8 chasses in all.
Total 8 meas.

Figure 2. The Stroll.
Partners side by side holding inside hands.
All arms swing in same direction starting backward.
Eight walking steps forward starting outside foot forward, stepping on heel first each time. 4 meas.

Figure 3. Parade Chasse.
Same as Figure 1 four times. 4 meas.

Figure 4. The Waltz.
Partners facing each other hold hands, arms extended.
Step left foot to left side (1).
Swing right foot across in front of left (2, 3).
Step right foot to right side (4).
Swing left foot across in front of right (5, 6).
In dancing position starting left foot forward make one complete 2 measure turn left.
Repeat entire waltz figure. 8 meas.

Figure 5. The Strut.
Partners facing forward at slight angle moving diagonally toward center of room. Inside arms around partner; outside arms bent; index finger up in truckin fashion.
Step to left side with left toe, left knee bent (1).
Drop to left heel (2).
Cross right foot over left, stepping on right toe (3).
Drop to right heel (4).
Repeat, making a total of eight struts. 4 meas.

Figure 6. The Rebuff.
Use same step as Parade Chasse (Figure 1).
First time facing partner both hands together with partner's arms extended to sides.
Second time chasse back to back, keeping hold of partner's inside hand. Opposite hands touch back to back.
Repeat entire rebuff. 4 meas.

Figure 7. Parade Chasse.
Same as Figure 1. Repeat twice. 2 meas.

Figure 8. Yippee.
Partners face each other—no step.
Snap fingers singing "Yippee."
Clap hands twice singing "Ain't love"
Raise hands to shoulders singing "Grand." 2 meas.
Total 36 meas.

D. M. OF A. BOARD OF DIRECTORS
Including 1939 National Officers and New Officers for 1940 and Delegate Directors.

Top row, reading left to right—J. H. FERGUSEN, 1939 *Director at Large;* MRS. ELLA BANKS, *Washington Club;* MISS LEA BRANDIN, *La. Club;* PETER VILLERE, *4th Vice-President,* 1939; MISS JEAN SIMPSON, *Southern Calif. Club;* MISS CATHERINE GOODREDS, *Western N. Y. State Club;* OSCAR HALLENBECK, *Northeastern N. Y. State Club;* MRS. GRACE THOMAS, *Fla. Club;* MISS GENE, *Calif. Club;* ROBERT LEWIS, JR., *Heart of America Club;* MRS. ANNA M. GREENE, *Boston Club;* LEO T. KEHL, *Wisconsin Club;* LARUE C. HOPE, *Cleveland Club.*

Second row, left to right—GERALD CUMMINGS, *Carolina Club;* CECELIA FLEISCHER, *Penna. and N. Y. Club;* CEDRIC LINDSEY, *D. E. of A. N. Y. Club;* HAZEL NUSS, *3rd Vice-President,* 1939; TOM PARSON, *D. E. of A. N. Y. Club;* MARION FORD, *St. Louis Club;* FENTON T. BOTT, *Director at Large;* ELMER WHEATLY, *Director at Large;* ERNEST E. RYAN, *Director at Large and Principal of the Normal School;* JACK FROST, *Director at Large;* DANIEL C. QUILTY, *Director at Large;* MRS. ELLEN DOUGLAS NORWOOD, *North Carolina Club;* BERT BERTRAM, *Ga. Club;* MRS. W. M. SMITH, *Tenn. Club;* J. LARRY SIMONDS, *Conn. Club;* JOHN DUGAN, *Rhode Island Club. First row, reading left to right*—WALTER U. SOBY, *Secretary-Treasurer;* JACK BOWMAN, *3rd Vice-President,* 1940; JOSHUA T. COCKEY, *1st Vice-President,* 1940; LEROY H. THAYER, *President;* JULIA MILDRED HARPER, *2nd Vice-President,* 1940; OSCAR DURYEA, *4th Vice-President,* 1940; VIDA GODWIN, *Dean of Women.*

Bulletin

DANCING MASTERS of AMERICA, Inc. and Its Affiliated Clubs *by* WALTER U. SOBY

PRESIDENT THAYER ATTENDED PITTSBURGH MEETING

The Dancing Masters of Pittsburgh, Affiliated Club No 10, who will be hosts for the 1940 D. M. of A. Normal School and Convention, held their first meeting of the season in the Crystal Room of the William Penn Hotel, Pittsburgh, Sunday, October 1. There was an election of officers, Jack Huston being re-elected President and Rae Russell, Secretary-Treasurer. President Thayer attended the meeting and assisted in making plans for next year's events for the D. M. of A. •

PRESIDENT THAYER AND SECRETARY SOBY ATTEND BOSTON CONVENTION

The Dancing Teachers Club of Boston held their annual Convention at the Hotel Bradford September 5, 6, 7, 8. They had a very fine program and the largest attendance they have ever had. President Thayer and Secretary Soby were present for two days and were guests at the annual Banquet.

• CONVENTION NEWS IMPORTANT ITEMS OF BUSINESS TRANSACTED AT THE NEW YORK CONVENTION

Among the numerous changes in the Constitution that were adopted at the Convention, it was decided that hereafter the Convention will open on the first Sunday in August. For the last two or three years our Convention has been starting the last of July. Therefore, next year, the Convention will open Sunday, August 4, with the two week Normal School opening Monday, July 22. •

NORMAL SCHOOL AND CONVENTION HEADQUARTERS

While final plans have not been definitely settled, it is quite certain that our Normal School and Convention will be held at the William Penn Hotel, Pittsburgh, Pa.

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FOUR MEMBERS GRADUATED THIS YEAR AT THE D. M. OF A. NORMAL SCHOOL

Four students were graduated this year at New York. They were Mary David, Oskaloosa, Iowa; Junivere Swartsell, Dayton, Ohio; Frances B. Bleeker, Fort Worth, Texas; and Rae Russell, Pittsburgh, Pa.

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D. M. OF A. USHERS

Several girls volunteered as ushers for the evening events at the Convention this year. They wore shoulder banners of blue ribbon with gold letters inscribed thereon "D. M. of A. Usher." The banners were furnished by Dazian's, Inc., gratis. Miss Florence Doughty was in charge of the ushers, who did a splendid job.

TALK ON MAKE UP

Miss Mildred Widekind of the Elizabeth Arden Co. gave a brief talk on the proper appliance of make up for day light and night light on Monday noon, July 31st, of Convention week.

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AMERICAN DANCER MAGAZINE

The AMERICAN DANCER MAGAZINE has again been selected as the official magazine for the D. M. of A. for another year. Beginning in January all members who pay dues promptly will receive the entire twelve issues. If dues are not paid promptly members only receive the copies of the magazine dating from the month dues are received at the D. M. of A. office at Hartford.

•

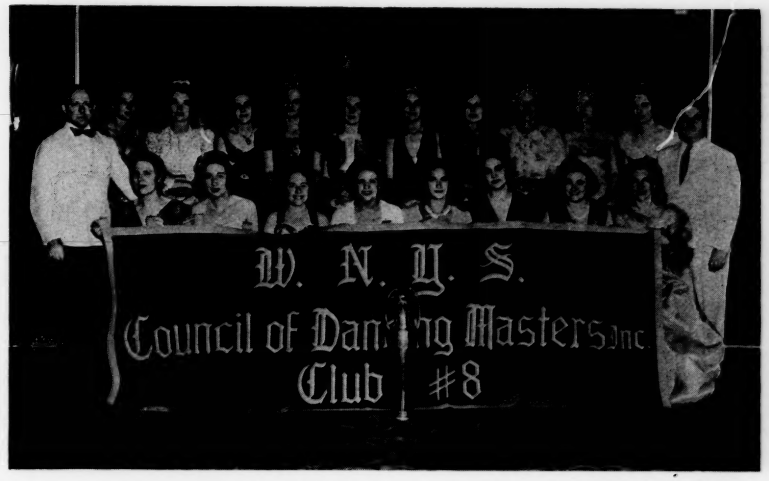
HONOR ROLL CERTIFICATES

It was voted at the New York Convention to continue in 1940 the practice of presenting Honor Roll Certificates to those who have been members of the D. M. of A. for twenty years. This custom was inaugurated at the New Orleans Convention in 1938 by Ex-President Mrs. Beach when certificates were presented to all who had been members then for twenty years or more. At Pittsburgh Honor Roll Certificates will be presented to those who have reached the twenty year record during the past two years.

•

CONVENTION PROGRAM

All who attended the New York Convention were extremely pleased with the program, the faculty, the evening entertainments, etc. Generally it was one of the best Conventions we have ever had. The Hotel Astor, including the spacious ballroom with two balconies, was an ideal setup for a dance teachers' convention. President Thayer's request that affiliated clubs display banners was carried out almost 100%. The banners, each bearing a club's name and affiliated number, hung from the balconies and were most effective. Music for the President's Ball and the Banquet was furnished by Caruso's Orchestra. Mr. A. J. Weber of Brooklyn was Master of Ceremonies for the entire Convention and did an excellent job with the assistance of William Detwiler of Columbus, Ohio, and William Murphy of Boston as Floor Marshals. The entire Faculty was very well received and enough material was presented to keep the average teacher busy for the entire coming season.



Seymour & Seymour

Members of the Western New York State Club who attended the DMA Convention. Seated: MARGARET REED, DOROTHY TURNER, MILDRED POND, LORRAINE F. ABERT, GLADYS BLISS, ALICE MUNGER, CATHRINE GOODRESS, *and* SONIA MARENS. *Standing*: J. H. FERGUSON, NINITA JOHNS, MARI STEPHENS, JANE FLYNN, BERNICE JAYNES, HELEN O'HARA, MARGARET MUNGER, SHIRLEY LANGE, BETTY ROGERS, BERTHA NAST, JEAN TAYLOR *and* FREDRICH A. OTTO.

AMERICAN DANCER NIGHT

Once again Miss Ruth Eleanor Howard, Editor and Publisher of the AMERICAN DANCER MAGAZINE, presented one of the finest programs ever witnessed by our members. Some of the finest artists in all types of dancing entertained.

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PUBLICITY

Miss Hazel Grant Edgar of Washington, D. C., was in charge of the publicity. Miss Edgar has had charge of our publicity for the last three years, serving in this capacity at Washington, D. C., New Orleans and again in New York this summer.

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REPORTS OF CLUBS

MARYLAND, VIRGINIA AND WASHINGTON, D. C.

Club No. 17, Dancing Teachers Club of Maryland, Virginia and Washington, D. C., held its first meeting of the season on Sunday, September 24, in the studios of President Leroy Thayer in Washington, D. C. Bernie Sager, of New York City, taught tap and ballroom dancing.

The club voted to conduct a one-day normal school on Sunday, November 19, at the Mayflower Hotel in Washington, D. C. There will be seven hours of instruction starting at ten in the morning, followed by a banquet. The following teachers have been engaged for this course: Hilda Butsova, ballet; Jack Dayton, tap; Paul Mathis, modern; Margaret Burton Inslee, children's dances.

To this program there will be added two outstanding teachers in ballroom dancing. The fee for the normal school will be $10.00 to members and $15.00 to non-members. The members of the club presented President Thayer with a handsome leather jewelry box, in honor of his re-election to the office of President of the Dancing Masters of America. Mrs. Thayer received a lovely orchid corsage.

Sarah Sadler of Norfolk, Va., was accepted as a member of Club No. 17. The next meeting will be held Sunday, October 15, at the studios of President Thayer in Washington, D. C.

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Executive Board of the Dancing Teachers Club of Boston: Standing, l. to r.—ALICIA KELLEHER, VIOLA BREIDING, FLORENCE BAKER, KATHLEEN O'GORMAN, LILLAFRANCES VILES, MRS. ANNA M. GREENE. *Seated*—MRS. HELEN WHITTEN, MISS HAZEL BOONE, WILLIAM T. MURPHY, *President;* MISS HARRIET JAMES, MISS WILLETTE MCKEEVER.

CONNECTICUT CLUB

The first meeting of the Dancing Teachers Club of Connecticut, affiliated Club No. 18, was held at Soby's Studio of Dancing, Hartford, Conn., Sunday, September 24. It was a guest meeting and a five hour program was presented. Teachers for the afternoon were Constantin Kobeloff of New York City, ballet; Dorothy Kaiser, New York City, novelty tap, and John Hargrave of Washington, D. C., ballroom. It was a very successful meeting. Mme. Annette, New Haven, Conn., President, and Doris Gibbons, Hartford, Conn., Secretary, had charge of the program. Walter U. Soby was Master of Ceremonies.

•

BOSTON CLUB

The Dancing Teachers Club of Boston, affiliated Club No. 7, held its first regular meeting following their Convention at the Hotel Bradford Sunday, September 17. The Boston club is revising its constitution to coincide with the many changes made in the D. M. of A. constitution during the Convention at New York. The program for the day consisted of two hours of tap

(Continued on Page 40)

A group from THE ENCHANTED FOREST, *a ballet presented in Washington, D. C., by Marion Durbrow Venable in her recital June 23.*

Student and Studio

• NEW YORK, N. Y.—Billy Newsome, veteran tap teacher, is now with Fred LeQuorne in his Broadway studios. In addition to conducting regular classes in New York where he spends the major part of his time, he is continuing to commute to New England where he has conducted weekly classes for the last several years.

•

The Del Oros, Guillermo and Vaja, well known West Coast dancers and teachers, were brought East under contract by Agnes Boone to be associated with her in her Scarsdale Studio. In addition to conducting classes in ballet, Spanish dancing, etc., they will be seen in concerts throughout the East this season.

•

Jack Dayton has joined the teaching staff of the Chalif school.

GRETA MAY MAHON *and* MARION KAY SELLERS, *pupils of Marjorie Carter, Ardmore, Penna.*

Juana de Laban, daughter of the celebrated Rudolf de Laban who is hailed as the creator of the modern dance as originated in Europe, announces the commencement of classes between October 1 and 15 in her new studio. Among the various classes offered is a special one in men's technic for modern stage dance and group movement.

•

As a result of the success with which his course met this summer, Edwin Strawbridge announces that he will return to the Hettie Jane Dunaway Gardens in Georgia for a Dance Festival next summer, culminating in a dance congress for teachers of all the southern states.

•

The Folk Festival Council announces the opening, October 3, of its eighth season of a source course in Folk Dances and Songs of Many Peoples. The series consists of fifteen Tuesdays including two review sessions with authentic folk groups to demonstrate and teach their dances and songs in regional costumes.

•

Teachers from the Humphrey-Weidman school are confronted with a busy season: Jose Limon will teach at Bennington College part of each week during the winter semester; Katherine Manning will teach at Chicago University, and Eva Desca will teach with Doris Humphrey at New York Univer-

(*Continued on Page 26*)

—Austin Studios

JANE DENHAM *and* RICHARD SWART *pupils of Jules Swart Studio of Glendale, California.*

LOUISE JOHNSON, 10 *year old tap dancer at the MacDowell School of Dancing, Uniontown, Pa.*

JOSIE CORBERA, *center, is pictured with her pupils who were awarded ballet medals in the May Revue given by Josie Corbera and Elliott Vincent of New Orleans, La. They are,* DEIRDRE LAING, JUNE GUILLOT, MARION TARDO, JESSICA COZINE *and* PEGGY WINLING.

FOOT-NOTES

(*Continued from Page* 19)

CALIFORNIA

by DORATHI BOCK PIERRE

DAVID TIHMAR and DOROTHY JARNAC toured in concert performances at the leading university and college summer sessions on the west coast for the second season.

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THE SERGE OUKRAINSKY BALLET appeared in Hollywood Bowl September 16 as part of the *Cavalcade of Stars* presented as a post-season attraction by the Bowl Association.

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THE THEODORE KOSLOFF BALLET was presented in the Ford Bowl in San Diego with Modest Altschuler directing the orchestra.

•

MYRA KINCH and MANUEL GALEA, composer-accompanist were married in Arizona, recently.

•

BOBBY CONNOLLY is directing the dances for the new Fred Astaire-Eleanor Powell picture at MGM. Eleanor will also dance with George Murphy in this picture.

•

TOM MONTEZ presented Marie Ayers in ballet concert numbers at the Laguna Art Festival, and in a television broadcast with Ida Young and La Verne Higham.

•

RUTH ST. DENIS made a film for the Boris Petroff productions while she was in Los Angeles. The film shows two of her most famous dances, *The Nautch* from her Rhada number and *Kwan Yin,* Chinese Goddess. In an introduction to the film, Miss St. Denis speaks, describing the numbers before she dances them. This film should prove valuable to dancers both as an educational and historical document.

•

THE ERNEST BELCHER dancers appeared in a ballet at the Redlands Bowl where they are great favorites, August 25. Margaret Westburg, artist pupil of Ernest Belcher, was one of the leading dancers in the Albertina Rasch Ballet at the Hollywood Bowl in August.

•

THERE IS a decided swing away from the gangster picture toward the fanciful musical which many studios claimed were passe a short time ago, and it seems that dancing will once again claim great attention from the studios. Shirley Temple dances again in her new picture *The Bluebird,* and Sonja Henie will do a straight ballet number in her next picture.

•

PERHAPS the most significant movement in the dance world today is taking place in Los Angeles. It is the formation of a permanent ballet company sponsored by a group of dancers. It is a logical, but none the less, revolutionary step for the future of dance.

Two years ago the Dancers' Federation was formed to aid dancers in all branches of the art. Their task has been hard as all dancers can well imagine. Despite indifference and active hostility, they have managed to hold together and to institute many valuable changes for the dancers in this community.

From their inception they have wished to encourage a permanent ballet company, but the idea of sponsoring it themselves was suggested by Isabel Morse Jones, music critic of the Los Angeles Times. Today their dream is by way of being realized.

Many opportunities await a permanent working company of dancers, for choreographers are now at a great disadvantage in having to give performances with groups hurriedly assembled without previous experience in working together.

So there could be no possibility of criticism in the choice of members of the company, every dancer, whether a member of the Dancers' Federation or not, was eligible to try-out before an audition board. Mimeographed letters were sent to all known dancers in Southern California, and posted upon studio bulletin boards.

The first audition was held August 30, before a permanent audition board consisting of local people who are neither active teachers nor choreographers, among them being Rudolph Abel, Wanda Grazer, George Sari, Hubert Stowitz, Bertha Wardell and Dorathi Bock Pierre.

Each person auditioning was given a modern and a ballet combination, and was then permitted to present something of his own choosing to demonstrate his personal style to best advantage. The choreographers who gave the combinations were Marie Bekefi, Virginia Hall Johnson and Lester Horton.

The auditions were held both afternoon and evening, and for this first call nearly seventy-five dancers, the great majority of whom showed marked ability, tried out.

This project is of far greater significance than the assistance of local dancers, for if Los Angeles dancers can sponsor and set up a ballet company, every city in the country can do the same thing. With such permanent companies each city will be able to unite choreographers to produce great ballets, which are now prohibitive because of the expense of touring an entire ballet company.

Truly, this seems to be the first step in a great renaissance of ballet in the United States.

DANCE EVENTS REVIEWED

(*Continued from Page* 20)

as a reflection of the period of Couperin, who was musician-composer at the court of Louis XIV, and Mme. Rasch composed her ballet as a representation of a grand Fete in the gardens of Versailles, with courtiers and their ladies dancing the Minuet and Rigoudon while others disported themselves disguised as gods and goddesses.

Dorothy Jarnac as Eros remains the most clearly remembered figure. Her clean exquisite work was immeasurably aided by a strong personality.

Andre Eglevsky as Apollo thrilled the audience with his buoyant, effortless elevation and perfect turns in air, closely followed in this work by Louis Hightower as Mercury. Harvey Karrell as Pan enlivened the ballet with clever miming.

The second ballet was the much publicized *Dance of the Russian Sailors* from the Soviet ballet *The Red Poppy,* by Reinhold Gliere.

Fortunately numbers do not make quality. Aside from a large number of sailors the dance had nothing new to offer. I am sure the Soviet sailors do not stand in line like a row of Radio City Rockettes, all in red and white striped sweaters, sailor trousers and caps doing precision work. It was a fetching picture-house presentation, but had no place upon a concert program.

The third ballet was Chopin's *Mazurka.* This ballet was danced in classic costume on *pointe,* and as in all the ballets presented several fine moments, and splendid individual work. The choreography was very weak, but some of the dancers were able to rise above this hindrance. Sally Craven dancing with Eglevsky danced with complete poise and masterful technique; their too brief moment being the highlight of the evening. Probably no group of more competent, talented dancers have appeared in Hollywood Bowl this summer with as unimportant choreography upon which to expend their efforts.

The last ballet was *Rumanian Rhapsody* by Georges Enesco. This ballet was performed last year and repeated by request. Who would request its repetition is difficult to imagine, for a more hodge-podge conglomeration would be hard to imagine. The two "night club cuties" who so startled spectators last year, were somewhat subdued this year, otherwise the ballet remains practically unchanged.

DANCE WRITING
A detailed description
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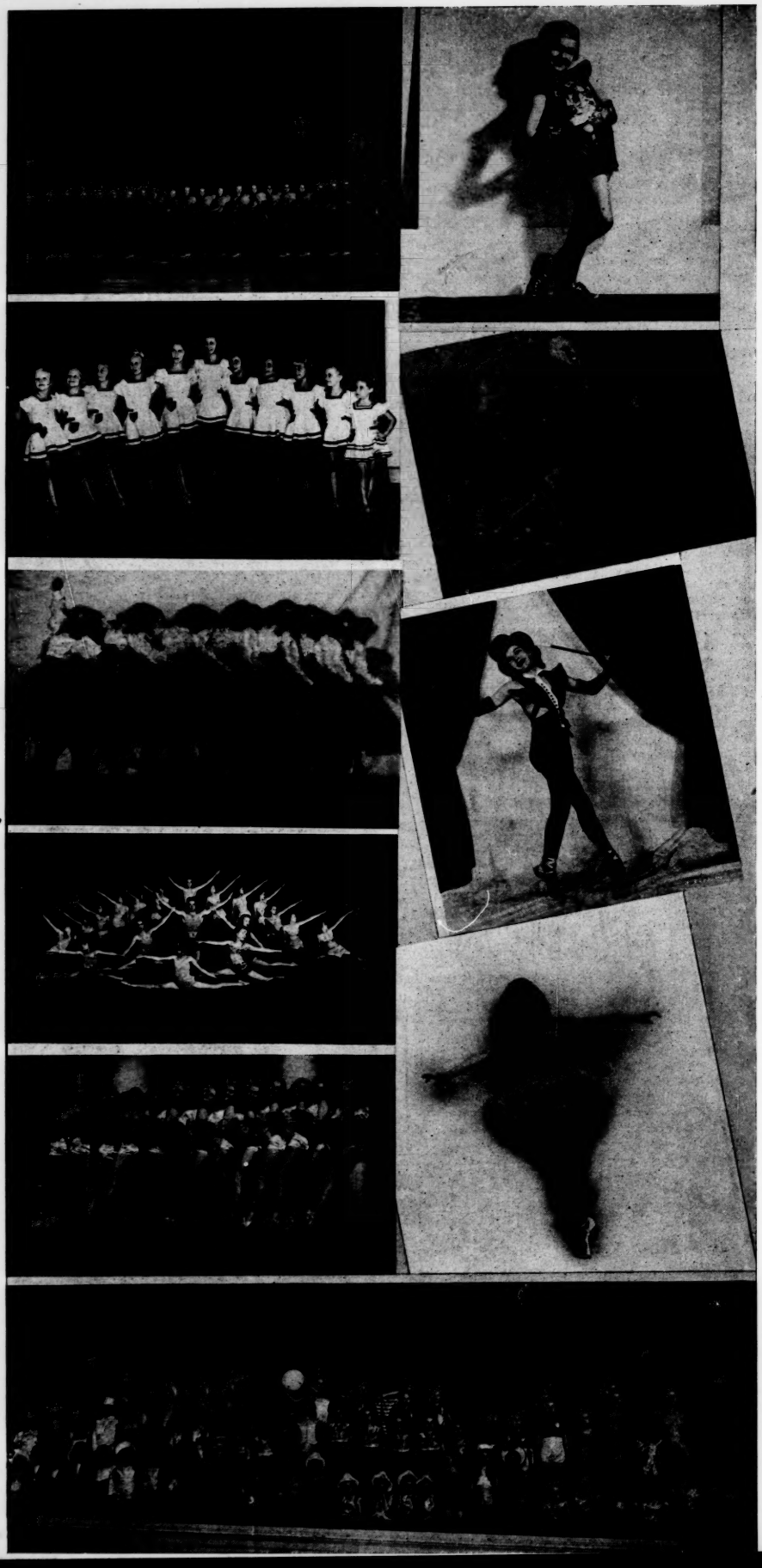


Honor ★ ★ ★

This month's Honor Students are: *Starting at top of page, reading down*—EL CURRITO, *a group Spanish Tap Dance as performed by* (*reading from left to right*) ROSE RICHARDS, JUNE HARPSTER, MARY ANN VEREB, DOLORES TILTON, BARBARA BENZ, WINONA SENSO, HELEN DANEK, JACKIE HANSON, BEVERLY RICHARDS, SHIRLEY HICKS, JEAN DELL, PATSY ASTROP, JEAN FINCH, SHIRLEY ZIEMPKE, JEAN ANDERSON, JOYCE DANEK, DORIS MARINO, IVADEANE DIFFATE, RUTH EDWARDS, BETTY BROWN, JEAN BROWN, VIRGINIA *and* DOROTHY PETOFF, *who won a recent contest at the Brownie Brown Dance Studio, Racine, Wisc.; Talented children of the Gaynell and Willard School of Dancing who are to appear on the stage of the Huntington Theatre, October* 20 *and* 21 (*left to right*)—GERTRUDE WARREN, JANE *and* SUE RECHTWEG, MARIANNE JENSEN, DORIS EHRLE, INGA *and* IRMA PIEPER, NANCY RECHTWEG, EILEEN ADLER, GEORGIA SCHULTZ *and* DORIS VAN SISE; VOICES OF SPRING, *toe ballet by* (*left to right*)—NANCY WILLCOMB, LORRAINE MAHON, HELEN COGLEY, KATHLEEN POROWN, TERESA MCMEEL, SHIRLEY WEISE, PATSY O'DONNEL, *students of Marguerite Wentz, Great Falls, Mont.; students of Mary S. McNett, Ottumwa, Iowa; and advanced class at the Roy H. Lewis Studios, Cleveland, Ohio; across the bottom* — VARIETIES OF 1939 *by pupils of Dorothy Paffendorf, Newburgh, N. Y., taken at the Newburgh High School Auditorium.*

Second row—IDA LOUISE REILEY, *tap student of Hilda Peterson of the Haskell-Peterson Dance Studios, New Rochelle, N. Y.;* BETTY JO ROSS, *7 year old pupil of Eleanor Hackworth School of Dancing, Beaumont, Texas, who was outstanding in toe work in the June recital;* ALICE MANNING, *age* 12, *talented tap and ballet advanced student of the Marjorie Jeanne's School of the Dance, Muncie, Ind.; and* JERRE MCDOUGOLD *of the Lillafrances Viles School, Boston, Mass.*

STUDENT *and* STUDIO

(*Continued from page* 24)

sity. In addition to this daily classes are conducted in the New York studio for professional dancers, and advanced and intermediate students by Miss Humphrey, Mr. Weidman and Mr. Limon. Beginners' classes are conducted by Harriette Anne Gray and Bill Bales. Lionel Nowak conducts music and dance accompaniment classes twice weekly and composing units meet daily with one of the choregraphers and give monthly public demonstrations.

●

The November meeting of the New York Society of Teachers of Dancing, Inc., will be held at 11 a. m. in the Hotel Astor on Sunday, November 12, with the president, Elsa Ruth Heilich, presiding. The demonstration program, arranged by Yolan R. Szabo, chairman of the Program Committee, will include Bill Pillich of New York, tap; Ruth I. Byrne of Boston, ballroom; Ruth Blankenhorn of Englewood, N. J., novelty numbers for children, and Franklyn Oakley of New York, ballroom.

●

This year the School of the Dance of the Y.M.H.A. will present eighteen classes in the modern dance, representing every major American and European technique. Among the instructors are Anita Alvarez, Dorothy Bird, Carolyn Brooks, Esther Junger, Pauline Koner, Juana de Laban, Joan Levy, Erica Stolzberg and Gertrude Ulmann.

In addition there will be ten special dance classes, including the following: Dalcroze

Roll ★ ★ ★

Those chosen to appear in the Honor Roll this month are: Starting at top of page, reading down—BEVERLY BOWERS, *4 years old, pupil of Marcella Patterson of Woodward, Okla.;* MISS DOROTHY SCRANTON, *student at the Leona Turner School of Dancing, South Orange, N. J.;* MARIE ANTOINETTE JUDY, *student of Helen Cox Schrader Studios, Charleston, W. Va.; and* PAULINE PACHIODO, *of the Latham School of the Dance, Waterford and New London, Conn.*

Center row—DORIS LOUISE THOMPSON, *professional student of the Eleanor A. Shupe Studios, Warren, Ohio, who appears regularly with* UNCLE BILL *on his* VARIETY SHOWS; MISS DOROTHY BOURNE, *of the Marie E. Miller Dance Studio, Cleveland, Ohio;* PHYLLIS DIMOND *of the R. G. Dentino School of Dancing, Peoria, Ill.; and* NANCY MORAN, *talented 6 year old student of Elmer Wheatly, Waco, Texas (photo by Mickle)*

Third row—ULMA CAMPBELL FIFE, *promising 5 year old student of Dorothy Weikerth School of Dance, Houston, Texas;* SANDRA ANDERSON, *student of the Stockman Dance Studios, Indianapolis; Ind.;* ELSIE CHALFANT, *picture taken as she was finishing an arabesque turn in a modern toe number to* BEGIN THE BEGUINE, *student of Jack Cavan, Hammond, Ind.; and* PHYLLIS RICHARDS, *advanced ballet and toe pupil of Lera Rae Dance Studio, Dayton, Ohio.*

Rhythmic Movement and Percussion, by Cecil Kitcat; Dance Notation, by Irma Otte-Betz; Hebrew Dance, by Rose Blumkin; Ballroom Dancing, by Lalla Goodson; and classes in tap dancing and body building by Edna Friedman.

●

Madame Dot Duval, pupil of two great masters of the 20th century, Madame Lanner and Maestro Cecchetti, has opened The New Cooperative School. The method of instruction corresponds with government-endowed institutes of other countries.

●

Miss Takiko Mizunoe, Japan's foremost male impersonator, is studying at the Sawyer Studios and will return to Japan shortly. Mr. Sawyer taught for the New York Society of Teachers of Dancing on October 8.

●

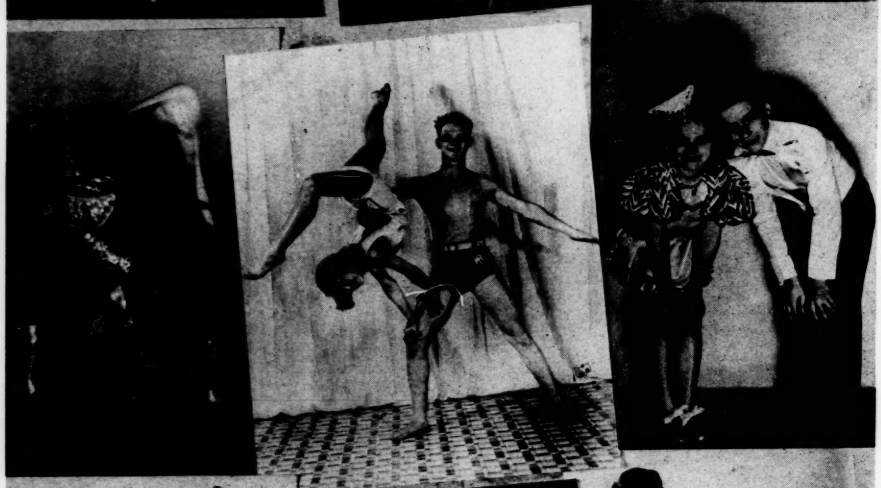
Margit Tarasoff, who has taught the DMA conventions for so many years in addition to her professional work, is now on the teaching staff of the Al Shayne-Charles Lowe School which is specializing in "career building" This brings three celebrated Broadway names together: Margit Tarasoff, famous for her character dances in various opera companies; Al Shayne, leading singer of radio songs who is now on WMCA daily at 4:30, and Charles Lowe, who was a vaudeville star for twenty years and more recently has had his own studio where he developed such stars as Ted Gary, of *Stars in Your Eyes,* and Harris Berger, who is now in the movies. ●

Helen Powell, who was formerly dance director of the Chicago College of Music and more recently conducted her own school in New York City, has re-opened her studio—this time in Carnegie Hall. Miss Powell has done a great deal of research work on character dancing and although she teaches ballet, tap, and acrobatic, character is her forte. Her children's classes have also been especially successful.

●

Jack Stanly is now sole owner of the Nip Stanly Studio which is staffed to teach ballet, tap, acrobatic, musical comedy and Spanish. Mr. Stanly is also associated with Mitzi Mayfair at her East Orange, N. J. studio.

(*Continued on page* 30)



★ ★ ★ Honor

Starting at extreme left, reading down— JUNE STALLINGS *and* RUTH DUBBS, *students of the Cavanna School of Dancing, Germantown, Philadelphia, Pa.;* PATRICIA BURKE, *winner of three silver cups for acrobatic dancing student of Kaye's Dance Studio, Flushing, N. Y.;* MARTHA TEMPLE, GLORIA DALEY, *pupils of Miss Irene's Studio of Dancing, Rutland, Vt.;* ANN *and* RICHARD PEDI, *The Bowery pupils of Virginia Zimmerman, Chicago, Ill.*

Second row— MARIE CLEMENTS, *assistant teacher at the Marguerite Reynolds Dance Studio, Brooklyn, N. Y.;* FLORENCE VOGEL *and* CHARLES GUY, *adagio students of Martha Rose Dance Studio, Pittsburgh, Pa., as seen by the studio photographer, Roy.* Miss ARLENE CRARY, BABY SNOOKS, *from the Betty Mae Harris Studios, Boone, Iowa;* ELISE HOYER, *5 year old daughter and pupil of Corinne Hoyer, who has studios in Shreveport, La., as she appeared in a White Dove Ballet, in recital.*

Third row—At top is pictured a student of GAIL SPANNAGEL, *E. St. Louis, Ill.;* MARIANNE SCHAAF *and* KENT LINDEMANN, *pupils of the Ward Sisters Studio of Dance Arts, Minneapolis, Minn.;* RUTH JOHNSON *and* CARL YOUMANS, *pupils of the Marylin Youmans School of Dancing, Savannah, Ga.;* ANNA *and* BETH O'NEIL, *cousins, pupils of Dorothy Babin Dancing School, New Orleans, La.*

*Below, top row—*CLAIR DIANE DORMANT, *talented nine year old dancer of the Donovan Dance Studio, Houston, Texas; right—* ELLA *and* ARTHUR O'DONNELL, *students of Virginia Wheeler, Elmhurst, L. I. Bottom row—*DEBORAH JANE HATFIELD, *pupil of the Kolp School of Dancing, Richmond, Ind.*

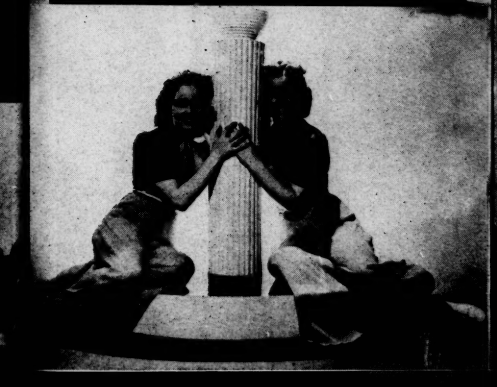
Roll ★ ★ ★

Below, reading down — FRANCES QUINN *building a sterling foundation for a future dance career by studying ballet, acrobatic, tap with Larry Simonds Modernistic Studios, Providence, R. I.; and* AILENE *and* JEAN WHARTON, *pupils of Joan and Brooks Durham who conduct Joan's Dance Studio, Chester, Pa. These young ladies are now appearing in Chicago's leading nite clubs.*

Starting at top of page, reading down— MISS KATHERINE HUNTER, *pupil of the Flaugh Lewis School of Dancing, Kansas City, Mo.;* NORMA GEAN *and* MARIANNE MORRIS, *charming pupils of Frances Burgess, Ft. Worth, Texas;* BONNYE JEAN HAYES, *who has just returned to the Pauline School of Dance, Nashville, Tenn., after a year of dancing professionally in New York; and* THE DANCING FAMILY, BOBBY, FLOY DEWITT, DELOUISE ABER, *of the Joveta School of Dance, Texarkana, Ark.-Tex.*

Middle row—PATSY HOLLIS, *pupil of Julia* CUNNINGHAM, *Washington, D. C., who won her award for the Honor Roll through a perfect attendance last season;* PATTY ANN WILSON, *pupil of Reneé P. Hill, Wayne, Pa. (photo by Croll);* HEDWIG FRANKE, *of the Rowley Felix Dance Studio, Huntington, W. Va.; and* PHYLLIS LOUISE AARONSON, *of the Vogue Studios, Chelsea, Mass.*

Extreme right—KAY MCCARTHY *and* MINNA HENNING *of the Nellie Cook School of Dancing, Brooklyn, N. Y.; pictured next is a student of Roma Serra, Pittsfield, Mass.;* IRENE *and* STEVE OKEN, *sister and brother team, known as* THE LITTLE PEOPLE, *39 inches and 41 inches tall respectively, students of the Audrey Ann Studios of Dancing, New Kensington, Pa.; and* JANIS, FETE *and* JOHNSON, *professional Adagio Trio of the Eleanor A. Shupe Studios, Warren, Ohio.*



★ ★ ★ Honor Roll ★ ★ ★

STUDENT *and* STUDIO

(*Continued from page* 27)

Francisca Boas, who taught at the Bennington School this summer, has taught percussion at Teachers College for the past three spring terms. Miss Boas had her original training with Bird Larson, developing her own method of percussion accompaniment.

• GLENDALE, L. I.—Dorothy Kaiser of this city took her twelve-year-old pupil, Irene Goodwin, with her to demonstrate an acrobatic routine for the Connecticut Dancing Teachers Club meeting in Hartford September 24. This was Irene's first experience of the kind and she came through with flying colors.

• ELMHURST, L. I., N. Y.—Among the Honor Students this month is Patsy Fife, pupil of the Miller Sisters Studios, who proudly displays a silver loving cup which was awarded to her at the Children's Day Contest at Jones Beach this summer. The contest was sponsored by the State Park Commission.

• NEWBURGH, N. Y.—Dorothy Paffendorf gave her third annual lecture to the students in the Newburgh High School on Vocational Guidance Day in October. This is a special day set aside for the students to help them choose their future occupations. Over forty vocations are represented, among them dancing, and a discussion and question period is held in connection with the lecture.

• SCHENECTADY, N. Y.—Joyce Earline White, of the team Miller and White from the Blanck School of Dance and Radio, was seriously injured several weeks ago when struck by a truck and will be unable to dance for some time. Although only seven years old, she and her partner, Eugene Miller, were popular entertainers here, and had just returned from dancing at the Hotel New Yorker in New York City when the accident occurred.

• SOUTH ORANGE, N. J.—Leona Turner of this city will be married to Edmund Leon Bataille at Our Lady of Sorrows Church at four o'clock on Sunday afternoon, October 22. After her marriage, Miss Turner will continue her school.

• SPRINGFIELD, Mass.—Myron Ryder is completing a new residence studio in which he will open classes early in October.

• ARLINGTON HEIGHTS, Mass.—The Curry School of Dancing, under the personal direction of Russell Curry has opened its seventeenth season with an excellent enrollment. Mr. Curry, who was a member of the convention faculty of the Dance Educators of America in New York and the Boston Dancing Teachers Club this summer, received considerable publicity for his introduction, at the latter club, of the Triple Trot, a dance designed to eliminate wallflowers by enabling a man to dance with two girls at once.

• PHILADELPHIA, Pa.—Robert L. Jones, acrobatic instructor to whom the well-known Professor Paulinetti turned his classes when he retired from teaching in 1935, is now on the staff of the Cortissoz School. Mr. Jones is well known in his own right for his acrobatic work, having been a regular contributor to various health magazines in addition to his feats having been publicized by Universal Newsreel, John Hix (five times) and Ripley (ten times).

• WASHINGTON, D. C.—The Leroy H. Thayer Studios announce the addition to the staff of teachers of Louise Emmerich. Mr. Thayer was recently one of the judges in the preliminary contests as well as the finals in Washington's Harvest Moon Ball.

• DAYTON, Ohio.—Miss Lera Rae reports a thriving enrollment with emphasis on an increased interest in ballet and toe dancing. She is training a large group of her pupils for an elaborate Christmas program to be given at the Art Institute with the Music and Art Departments cooperating.

• WARREN, Ohio.—Eleanor A. Shupe will present fifty of her dancers at the Butler Theatre, Niles, Ohio, October 19.

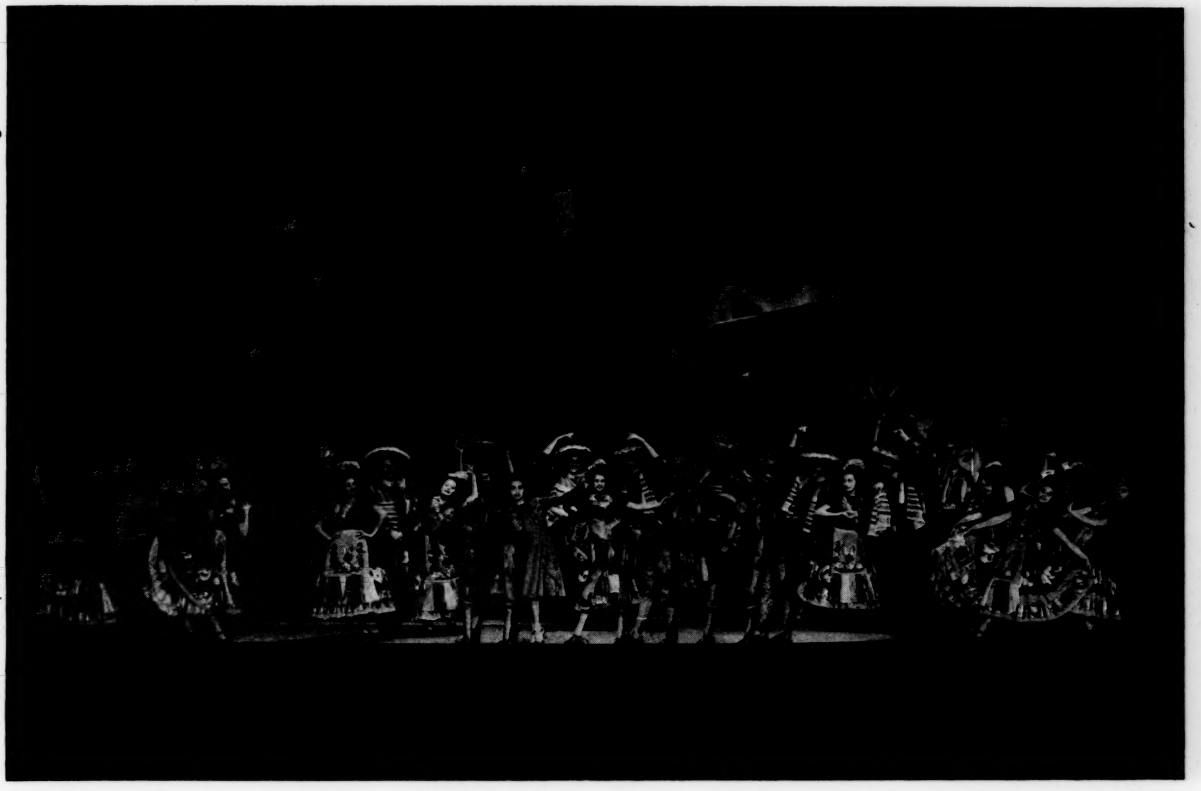
• CINCINNATI, Ohio.—Pep Golden of this city has personally taught some of the outstanding male dancers of stage and screen. Among them are Hal LeRoy, Lee Bowman, Len Barr, Leo O'Neill, Charley Maloney and others.

• RICHMOND, Va.—Miss Julia Mildred Harper presented a number of her pupils in *The Blue Danube Ballet* with the Richmond Philharmonic Orchestra September 6 at the Richmond Stadium. The poetic beauty of the dance as seen from the distance and height of the sheltered seats, was unusually impressive.

(*Continued on page* 32)

Reading from left to right, first row—LILLIAN FAY HOFFMAN, *who is studying ballet, modern, acrobatic and tap at the Hoffman School of Dance, Washington, D. C.;* FRANK SAUM, *pupil at the Howell's Dance School, Brooklyn, N. Y.;* RICHARD LONGHI JR., *1939 scholarship student of the Bunting School of Dance, Margaretville, N. Y.;* BEVERLY BOYER, *pupil in the Clarksburg, W. Va., school of the Morgan Studios; and* KATIE LYON, *student of June Ring, Uniontown, Pa., who excels in advanced acrobatic, tap and toe.*

Second row—THE MAYNARDS, ROGER *and* CAROLYN, *promising young dance team, students of the Adorée Studio of the Dance, candid picture taken at the June Revue;* MAUREEN GRODEN, *tiny toe dance pupil of Dolores Magwood, Worcester, Mass.;* FIFI REGAN, *pupil of Hazel Boone, Boston, Mass.; and* MISS ALICE HAFLING, *one of the talented young dancers of the Julia Mildred Harper School of the Dance, Richmond, Va., who this season in addition to her regular classes will begin a teacher's training course.*



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★ ★ ★ Honor Roll ★ ★ ★

Reading from left to right, first row—MARY ANN HOEFNER, *acrobatic pupil of the Rosalyn Dance Studio, St. Louis, Mo.;* JOYCE EARLINE WHITE, *7 year old student of the Blanck School of Dance and Radio, Schenectady, N. Y. Second row*—DOROTHY PILE *and* ROBERT PAGE, *instructors at the Joy Studio of Dancing and Dramatic Art, Minneapolis, Minn.;* RUTH KEECH, *student at the Hempstead, L. I., branch of the Alan DeSylva Dance Studios;* MARIONETTE WHITMORE *of State College, Penn, who attends the Ruth M. Barnes School of Dancing, Altoona, Pa. Third row*—ELISE *and* HARRY FRAHN, *professional dancers who study with Elizabeth Bryant Combs, Nashville, Tenn. (photo by Fletchie Harvey);* MIRION HUFFMAN, *who performed the leading role in the Spring recital,* HAENSEL AND GRETEL, *of the River Oaks School of the Dance, Houston, Texas; and* BARBARA JEANNE WILSON, *pupil of* JOAN VOORHEES *Studios of East Orange, N. J. Miss Wilson, who has studied ballet, acrobatic and dramatic art with Miss Voorhees for the past two years, modeled five of Miss Voorhees' costumes for the Dancing Masters of America at their Convention in the Hotel Astor.*

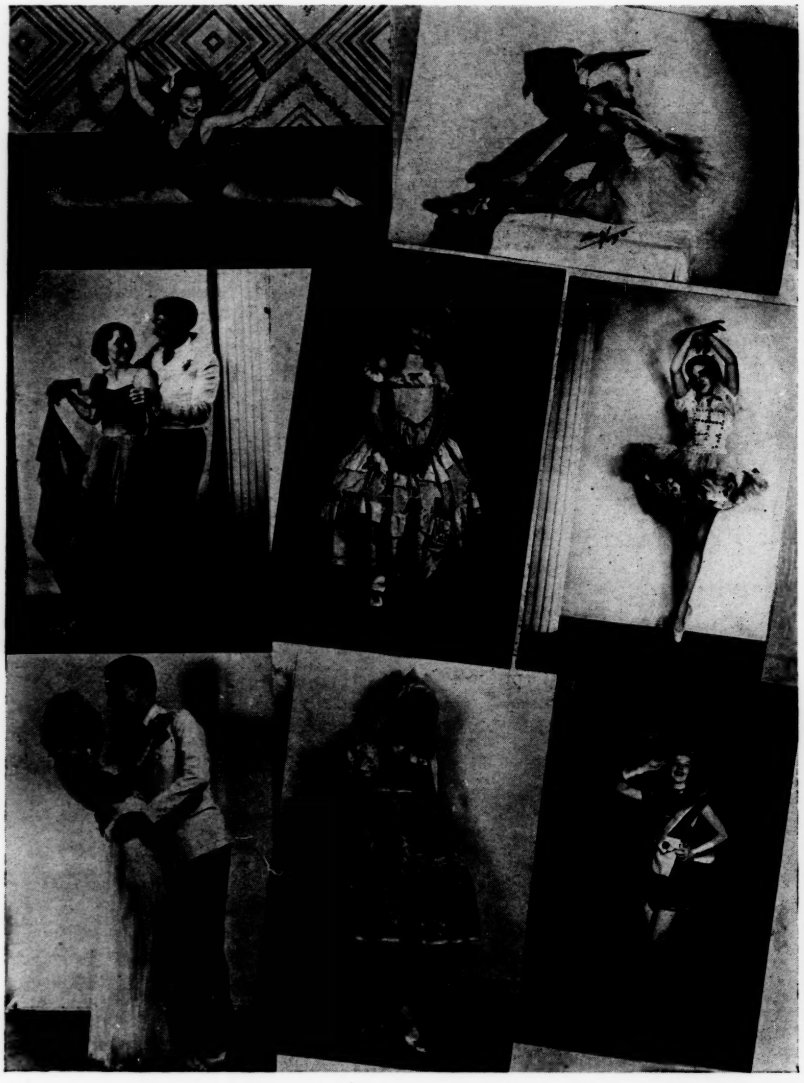
(*Continued from page* 30)

• HAMMOND, Ind.—The students of Jack Cavan will appear at the Paramount Theatre in a stage revue, *Backyard Follies,* Friday evening, December 8.

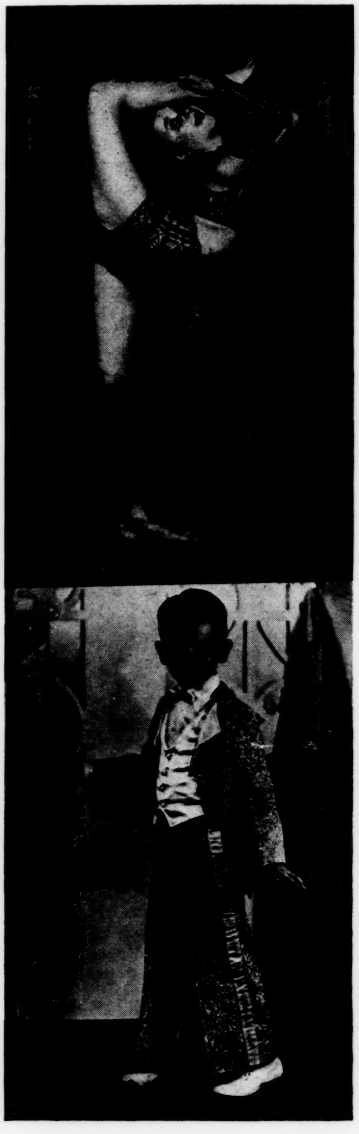
• COLUMBIA, S. C.—All of the teachers of the Fetner-McCulloch School of the Dance having returned from New York where each took an intensive course in dancing, the school opened for registration September 5. On September 11 classes began with the largest enrollment in the history of the school which is now one of the largest in the state. All students are now hard at work for the revue which will take place in December. Miss Jacqueline Huffstuler, Honor Student for September, left September 20 for Hollywood where she will be tested for the screen.

• NEW ORLEANS, La.—Hazel Vergez, known in private life as Mrs. Adrien Larroque, principal assistant at the Peter Villere school of this city, is the proud mother of a baby boy.

• DALLAS, Texas.—The Virginia Self School of the Dance will resume monthly stage shows October 13 at the new Lakewood Theatre and Interstate Circuit Houses. Miss Self had a collegiate dance party October 2 for her high school students at which time she introduced the new ballroom dances to about 500 guests.



Below, top—BEVERLY FULLER, *who was one of the* 10 *pupils presented by the Jones Dance Studios, St. George, S. I., on the Equitable Life Program, at the World's Fair September* 30. *Bottom*—LEE RAMON TROIANI, *pupil of Glen Shipley, McAlester, Okla.*



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★ ★ ★ Honor Roll ★ ★ ★

Starting at top, reading from left to right— PATSY FIFE, *pupil of the Miller Sisters Studios of Elmhurst and Maspeth, L. I.;* MARY LOU LAHRMER, *daughter of* ADELINE OTT LAHRMER *whose studios are in Akron, Ohio;* CAROL ANN GREENAWALT, *student of the Dorothy Dale Weaver Studio of Dance, Alliance, Ohio (photo by Demit Brothers);* LOUISE PENDERGROSS, *acrobatic dancer of the Fetner-McCulloch School of Dance, Columbia, South Carolina.*

*Second row—*MISS JOAN MAIORIELLO, *Queen of the Dance, pupil of the Lou-Ellen School of Dancing, Philadelphia, Pa.;* JEAN STELMACH, *student of Professor G. L. Alexander's Dancing Academy, Wilkes-Barre, Pa.;* MARJORIE BARNEWALT, *pupil of Georgette Werner Dance Studio, Peoria, Ill.;* BETTY JEAN ASSMANN *of the Cora Quick Dance Studio, Omaha, Neb., who is now in New York studying.*

*Third row, top (left to right)—*JANET HOHMAN, DORIS GILDEA, CAROL SCHMIDT, MARTHA LEE DAVIS, *pupils of Ella L. Banks, Baltimore, Md.; below—*GEORGIANNA GILVERT, ALICE CRAGO, DONNA JEAN DIEHL, GLORIA DRENNAN, BETTY JANE ERNST, LOUISA DICENSO, BETTY RUTH MICHAELSON, EVELYN BETTINE, *students of Bess Newton Brown Studios, Warren, Ohio;* SHIRLEY WARD, *pupil of Miss Ruth Ahlers Dance Studio, Cincinnati, Ohio; and* EDWARD TROMBITAS, *who has not missed a lesson in three seasons at the Ruth Cater Studios, Passaic, N. J. (photo by White).*

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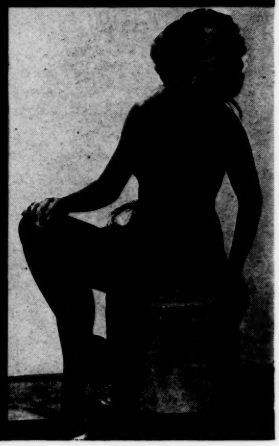
Reading down—JOHN BUTLER, *Ballroom Instructor in the Whitford Price Studio of the Dance, Greenwood, Miss., who taught in New York this summer on Jack Manning's New York Dance Congress;* EDDIE MACK *of Port Jervis, N. Y., who taught for the Dancing Teachers Club of Boston;* GERTRUDE THIBIDEAU, *assistant to Maxene Mollenhour, South Bend, Ind.*

Second row—MISS ELIZABETH WILSON, *assistant of Edwina Robinson, Galveston, Texas;* ROBERT L. JONES, *teacher of acrobatics and hand balancing at the Cortissoz School of Dance Arts, Philadelphia, Pa., who attended the Convention of the American Society, New York.*

Third row—WILMA RAINEY, *Shreveport, La.; and* ZENOBIA KING, *Anniston, Ala., who attended the Dancing Masters of America Convention.*

Fourth row—MARY ANN HATLEY, *Joplin, Mo., dance teacher;* PEP GOLDEN, *prominent Cincinnati dancing teacher; and* GWENDOLYN MOORE, *assistant teacher of Virginia Self, Dallas, Texas.*



BEAUTY IN BRONZE

(*Continued from Page* 17)

century engravings of French ballet and later prints of Taglioni and Vestris and Ellsler. Then some modern reproductions —originals by Degas are scarce and seldom for sale. Most of them remain in portfolios; for wall space is limited. Photographs: scores of them from all over Europe and also Russia; though few are intrinsically artistic, and so only personal friends are framed for the wall. Besides, photographs tend to fade, so are better shut away from sunlight.

Good modern paintings that reflect true dance rhythm are rare indeed. There are few followers of Degas, but the Metropolitan Museum offers some delightful color prints reproduced from their originals. I have one from a painting by Degas which attracts all my visitors. Under glass it is not discernible from an original, so accurate is the reproduction. When I see the bare unlovely walls of some dance studios and waiting rooms I wonder if the teachers know how much they miss by omitting to obtain some of these excellent presentations of the dance in color? Maybe we don't need pictures in practice rooms; maybe a few spots of color and interest would focus inspiration after a hard morning's work!

Again, when dance academies offer prizes, why don't they choose art works, having dance as the theme and thus connect one phase of art with another, instead of always selecting objects which often are neither beautiful nor useful!

Well, though I went to dance school, I never won any prize, so I had to purchase, as opportunity offered them, my own dance art works. During twenty years of travel I have had the fortune to acquire some excellent works—paintings or sculptures mostly—at reasonable prices, some of which have been passed on to friends on high occasions. Perhaps the sculptures are most interesting to dancers, since I choose only those which portray vividly a genuine dance position; and buy only original works and not poor copies. Here are some photographs I have made from some favorites.

The little Javanese lady stands on an Indian teak box on my studio table as I work, a sort of mascot, if you like. She holds her pose as I write of the dance, in one of those traditional temple *mudras* which mean so much to those who know their deep significance. There she reminds me of the thousand-year-old system of dance that one sees through Java or in the delightful island of Bali; or near the mysterious temple of Angkor Thom. She gazes over me to the marble shelf behind me. Here stand three more figures, all oriental. In the center, an inscrutable alabaster Buddha, partly gilded, serenely meditating in the "earth-touching" *mudra,* motionless. On his left is the Dance of Kali in her *tandava* dance; on his right stands the slowly smiling Krishna as *Nata-Raja,* King of Dancers, now playing his divine flute in a pause of his *Dance of Creation.* Two others of his four symbolic hands hold the mystic *chakram* or wheel or creative flame, and the sacred *conch,* source of creative sound, origin of all musical rhythm in the universe. This figure is the most wonderfully profound conception of dance to be found in any of the arts, and quite recently research into the structure of the atom and electrons proves it to be just as thoroughly scientific in its theory as it is splendid in its art.

The Krishna was modeled in wax and cast in bronze three centuries ago by some unknown craftsmen in southern India following faithfully the hieratic Brahmin tradition. The *tribhanga* pose you may see today, when Hindu dancers visit America is exactly the same except for the four arms which old John Ruskin hated because, he said, it was "so unlike nature."

Then there is the startling figure of *Bilu,* the forest *Nat* or demon with its animal-like head (done with a mask in actual dancing of course) holding great palm-fronds. This Siamese figure is of gilded teak, carved with wonderful vigor from one piece of wood, presents the leading dancer arrayed as Bilu, one of the Nats or nature-spirits supposed to haunt the great forests. This figure is extraordinarily fine in its robust glyptic vigor, which many a European carver would be glad to produce. Because dance is rhythmic motion and not a static pose it is difficult for any artist to catch just that fleeting but typical moment that summarizes any one dance. How many modern figures seem to possess that quality of motion; to move almost as you watch them? Some of Paul Manship's lovely bronzes have this subtle quality. There used to be, in old Vienna, some workers who made delightful chryselephenative dancing figures. But scores of rubbishy imitations followed, just as the Dresden shepherds once made at Meissen are copied; and far too many modern pottery figures are just soapy copies lacking all true sense of form or motion.

Seldom can you find such vigor as in this Spanish bronze of *Bolero,* this leather-coated youth with his castanets flung high. Someone had valued him so much as to have him silver-plated; when I bought him he seemed to be oxydized silver. With his newer wooden base, sculpturally he is a triumph, for he looks well and "moves" from any point of view. So he caught the light in the little shop in the Calle de la Plateria, not far from the Rambla in Barcelona. I have selected these, out of others, as fine examples of that kind of sculpture that dancers should encourage. Pavlova used to make little figures for herself in clay. She claimed she got a sense of plastic rhythm that was valuable to her as a dancer. Not so many dancers will consent to practise another phase of art creatively; but to possess and to analyze some such works of art, in painting or sculpture, must tend to broaden that grasp of art which changes one from a mere dancer into an artist.

D. E. A. BULLETIN

by MARGUERITE REYNOLDS

The Association's annual election of officers will take place at the regular monthly meeting to be held on Sunday, October 22, at the Hotel Park Central, New York. Program for the day will include Bill Pillich and Genevieve Hageman, in a presentation of their novelty routine, *Swingin' a Minuet;* graded ballet by Ivan Tarasoff, and ballroom by Evelyn Boardman.

At the September meeting the members present voiced a hearty approval of the DEA's plan to supply them with an advertising service in the form of attractively designed mailing pieces, printed in two colors and bearing the individual school's advertisement. There will be two folders, one for ballroom dancing and one to cover dancing in all its phases. Advance orders from those present totalled more than twenty thousand folders.

The DEA will not conduct its usual Christmas session this season. Instead, an all-day session will be held Sunday, January 28.

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WRITE YOUR DANCES

(*Continued from Page* 16)

The writing of movements entails three distinct processes:

1. *Observation.* Seeing or knowing the movement.
2. *Analysis.* Discriminating among the various aspects of the movement and deciding which one is essential for the adequate description of the movement.
3. *Writing.* Describing the movement on the staff with as few symbols as possible.

The notation is written on one-fourth inch graph paper prepared as shown in fig. I. The pairs of darkened parallel vertical lines are called units. Each unit normally represents one beat of time. Each unit also represents the body as shown in fig. II. The dots in fig. II and fig. IIa represent the most important moving parts of the body, namely the hand, elbow, foot, knee, neck base and crotch. The location of these dots in the unit should be memorized. Notice that these dots are *on* the lines and are uniformly *one square apart.*

In fig. III the left arm makes a simple movement as shown by the dotted line which traces the movement of the elbow through space. Fig IIIa shows the *notation* of this *movement,* as follows: The dot of the left elbow (fig. II) is written in the unit. To this dot is attached a line which traces the movement of the elbow through space. The end of this line is the new location of the elbow and also the end of the beat of time. Notice that since the arm moved neither forward nor back, but directly to the side, the elbow remained always one square distant from the shoulder socket as in fig. II.

Should the arm move into the third dimension, that is, slightly forward (fig. IV), the distance between the elbow and shoulder socket decreases when seen in front view—the foreshortening of the upper arm in this position makes the elbow and shoulder socket appear closer together. This movement is therefore notated as in fig. IVa. Again the elbow dot is written. This time, the line of movement instead of remaining one square distant from the shoulder moves toward it as seen in front view. No matter in what position the body may be, these movements of the arm are always notated in the same way.

Notice that no matter in which direction a movement is done, one *movement is notated with one line.*

If at the end of the movement shown in fig. III the left elbow should bend (see fig. V) it is notated as shown in fig. Va. The end of the line of movement is crossed by a line without a dot. This line is merely a pictorial representation of the forearm and shows the relation of the forearm's angle to the position of the elbow.

These simple principles of notation, barely outlined here, are applicable to all movements of the body on the basis of one line per movement, and will be further explained in a continuation of this article in a forthcoming issue.

The reader will notice that the right side of the body, as shown in the illustrations, is notated in the left side of the unit.

To avoid confusion in reading, the following device, suggested by a dancer, can be employed:

By placing a sheet of carbon paper, carbon side up under the graph paper, a reverse notation will appear on the reverse side of the graph paper. Thus the easiest reading and writing sides are obtained with a single operation. Naturally the carbon notation should be clearly headed with an R (reading) while the direct notation should be headed by a W (writing).

(*To be continued*)

SWING YOUR CALICO

(*Continued from Page* 15)

Grand March, and the much-loved "Uncle Wallace" Howland, who, at seventy-nine, demonstrates that he has always known Nijinsky's trick for 'leaping in the air—and then pausing.' Uncle Wallace can "swing his lady" and "cut a buck with a flying left that would restore the youth of any nineteen-year-old. Or, approaching a lady in the Grand Right and Left, he can back off and do a "flying swan", taking the next right hand proffered and moving ahead without so much as a flicker of a left eyelash. Or he can bump a very surprised "opposite lady" in dos á dos in a way to bring squeals of delight from all but the lady.

The squeals of delight—as much as the improved technique—of the novices at the Cape Cod dances prove that the Dancing Masters are right in deciding that the old dances are worthy of revival. And now that they have "taken over" (the dancing masters, not the novices) a whole new world of dance opens up—with breadth of form, group unity and a particular kind of uproarous fun.

The fun begins—as your earnest reporter will attest—in rounding up dancers for a dance. Ole Debbil Rheumatism will be found lurking about as the villian of the piece. Living legends will point the way to famous and well known dancers. Then try and find them. You will beat your way through pine-stubble and scrub myrtle. You will founder (to be perfectly Cape Cod) with your back wheels in a sand bed. You will finally, with the help of all the able-bodied seamen, who may be fishing for crabs nearby, get out of the sand and on to the doorway of a Cape Cod Cottage that belongs in the American Wing. You will find yourself in the presence of the famous dancer. Only to be told that Rheumatism has him. He doesn't dance anymore. Or you will pursue another local celebrity to his "fish-house".

You'll trail him out to the clam-banks and to the Weir. You'll find him heaving ho right hearty!—or so it seems to you—but when you get back to shore and get the oakum and seaweed out from behind your ears, you find that he doesn't dance any more. Rheumatism! Just when you've decided the old dances are dead, you'll come upon someone—like Harry Alexander—and from every corner emerge dancers — fine dancers—who have been wanting a "good, old dance."

You'll get an orchestra. The favorite orchestra of the cape is Leslie Nickerson, piano; Harold Sawyer, banjo; Henry Fellowes, drum and Fiddler Chase from New Bedford. But Rheumatism can have its way with Fiddlers, too. Many of the famous ones are retiring without passing on the old tunes. The orchestra is of prime importance—but there's nothing rigid about the rules—a jew's harp, a concertina, or Mr. Alexander's harmonica, can make people step.

Many things you learn: One is the fine courtesy of these old-timers, who are so hospitable about taking youngsters into a set to teach them. Another is the respect they have for the dances and the style of dancing them. The rowdy approach of the novice very naturally distresses them. For they are experts. And many of them, in the style of the dances, are superlative. As Mr. Alexander says, "if you get rough-neck in these dances, you can break a leg."

Out of this fine respect, one senses a dance-culture that has never died. One gains new respect for a people that can work all day at back-breaking tasks—and then dance all night. For they did, you know! George Lapham will tell you that this dancing 'till breakfast is no innovation of the less-regulated prep schools and colleges. The old-timers had supper at midnight and danced 'till dawn.

And as the Cape Cod revivals revealed, the ones who are tired and breathless at the end of a figure—or the evening's end—are not the old-timers. They will always, as they say, 'rest and cool off'—with a waltz.

These are the people, who have saved for us a mode of dancing—and such fine, dances as the *Polka, The Portland Fancy, The Lady of the Lake* and, a lone survival on Cape Cod, *The Fisherman's Reel,* one of the best of them all. Modern serious dancers and the teachers who have prayed for a "dancing America" to realize the advances of the last generation in this oldest Art, may have cause for hope. There are weather signs (on Cape Cod) of a long winter of young America dancing—in groups in figures, in steps that broaden movement idiom and preserve our first beginnings.

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D.E.A. BULLETIN

(*Continued from Page 23*)

by Eddie Mack of New York; Mrs. Helen Whitten, classical waltz; and Myron Ryder, ballroom combinations. President William Murphy addressed the club outlining the plans he hopes to accomplish this season. Hazel Boone, Secretary-Treasurer, reports that Mr. Murphy's proposed plans for the Boston club were enthusiastically received by the members.

•

NORTHEASTERN NEW YORK STATE COUNCIL NO. 5

The first meeting of the new season was held Sunday, October 1, at the studios of Oscar Hallenbeck, Albany, N. Y. President Wanda Clark presided, appointing ex-President Fred Herbert of Schenectady, N. Y., Publicity Chairman and Oscar Hallenbeck Program Director for the year. Mrs. Grayce Ingersoll of Herkimer was commissioned to purchase a banner for the club, Blue and Gold having been selected as the colors. Miss Gertrude Hallenbeck was elected to membership. Report of the convention was read by Delegate-Director Hallenbeck. The faculty for the meeting included Wanda Clark, tap; Gertrude Hallenbeck, ballet; Fred Herbert, ballroom; and Oscar and Gertrude Hallenbeck, musical comedy. Attendance at this meeting was the largest in the past two years. The next meeting will again be held at the Hallenbeck studios Sunday, October 29. It will be followed by a Halloween Supper Dance and formal evening session.

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SOUTHERN CALIFORNIA CLUB NO. 1

The seventeenth annual Convention of the Associated Dancing Teachers of Southern California, affiliated Club No. 1, was held August 27 to 30, 1939, at the Roosevelt Hotel, Hollywood, Calif. The following members were responsible for making the 1939 Convention one of the best ever held by the club: Ernest E. Ryan, Ray Leslie, Jose Juneda, Florence Gaymore, Nico Charisse, all from Los Angeles; Jules Swart, Glendale; Mrs. Grace Heiges, Santa Ana; Blanche Courtney, Calexico; Kitty Mac, Long Beach; Ruth Freethy, Phoenix, Ariz.; Mrs. Dorothy Lee Tifal, San Antonio, Tex., and Jack Kofeldt, Portland, Ore.

The Convention opened with registration and a business meeting which was followed by a banquet on Sunday, August 27. The Convention Faculty included Jack E. Kofeldt, Jules Swart, Ernest E. Ryan and Florence Gaynore for ballroom; Ray Leslie, advanced tap; Grace Heiges, intermediate tap; Kitty Mac, baby work; Jose Juneda, Spanish; Blanche Courtney, Bert Prival and Nico Charisse, ballet; Ruth Freethy, acrobatics. The officers of the club are: Ernest E. Ryan, President; H. A. Hemphill, Vice-President; Miss Margaret E. Ketchum, Secretary; Lois Naudain, Treasurer. Directors: Florence Gaynore and Jules Swart.

•

CALIFORNIA CLUB NO. 13

The California Association Teachers of Dancing held its 18th Annual Convention at California Hall in San Francisco September 2, 3 and 4.

Following registration the Convention immediately started work with classes in beginners and advanced tap by Ken Williams, ballet and Spanish by Mary Grace Mohn; ballroom by Elisa Ryan and Miss Gene; and Julio Ramaciotti.

A demonstration of materials from the New York Convention was given by Miss Gene and Franchom Collom. On the evening of September 3 a banquet was held for the Convention members at Treasure Island.

The Convention closed September 4 with a business meeting.

• MARRIAGE

Miss Catherine Ortenbach of New Orleans was married to Harold Henry Rose on Wednesday, July 19. Mrs. Rose is a member of the Louisiana Club No. 6.

NEW YORK CITY

Mrs. Margit Tarasoff has opened a new studio at 1997 Broadway, New York.

• EL PASO, TEXAS

Rueth Devenne Ferguson has opened a new studio in El Paso, Texas. Miss Ferguson is a member of South Texas Association, affiliated Club No. 3.

• BALTIMORE

Joshua T. Cockey has moved into a beautiful new studio in the Odd Fellows Temple. Mr. Cockey's former location on North Avenue was used by his father for many years with Joshua carrying on the old stand since his father passed away. The new location is in the downtown section.

• MIAMI, FLORIDA

Margaret Thuma died Monday, September 18, at Miami, Fla. Miss Thuma was for many years a prominent teacher in Pittsburgh but retired several years ago and made her home in Miami, Fla. She was one of our oldest members, having joined the D. M. of A. in 1892 and was an Honorary Member of the Pittsburgh club. About 35 years ago Miss Thuma and her brother, Fred Thuma, who died several years ago, were responsible for publishing of a Body Rhythm System of teaching known as "The Grace of Man."

•

FRESNO, CALIFORNIA

Notice of the death of another member has been received. Mr. C. B. Severance of Fresno, Calif., died Tuesday, September 12, at his home, 1401 Wishon Street. He was 83 years of age. Mr. Severance was a native of Wisconsin and moved to Fresno where his mother had founded a dancing school in 1871. Mr. Severance founded his own school in 1922 and turned it over to his daughters upon his retirement a few years ago. In 1908 he joined the D. M. of A. and was made an inactive member in 1933. Mr. Severance was a graduate of the Chalif School. He is survived by his wife, Frances B. Severance, three daughters and several grandchildren.

• DANCE NEWS

President Thayer of Washington has inaugurated a series of four-page Bulletins called the Thayer Dance News. The first issue came out in July and the second in September. It boosts dancing from every angle and Mr. Thayer gives plenty of publicity to the D. M. of A. The News contains the information that the Thayer Studios have been located on Connecticut Avenue near the Mayflower Hotel for seventeen years and that he employs a staff of fifteen people. President Thayer is offering a prize of $15.00 for a new name for his Dance News.

ON THE BALLET FRONT

(*Continued from Page 13*)

This in itself is greater activity than has been seen in the ballet field for some time. But it is not all. Over on Madison Avenue the Ballet Caravan has been intensively rehearsing two new ballets—*Charade,* by Lew Christensen, and *City Portrait,* by Eugene Loring, for its tour which commences the end of October and which will take the company to the Pacific Coast, through the Southwest, Middle West and some parts of Canada.

Both of these ballets are typically American in their content and their treatment. *Charade* is the story of a coming-out party in an American town about the year 1910, and *City Portrait,* as its name implies, is a cross-section of life in a crowded metropolis.

Down at the old Metropolitan Opera House, Leonide Massine has been auditioning dancers to find replacements for members of his company he knew were being detained in Europe and to have in readiness substitutes for any emergency which might arise due to some not being able to cross the ocean at the last minute. Scenery had been shipped to London in anticipation of the Covent Garden season and there seemed to be delay in getting it reshipped. Meanwhile the sets for *Ghost Town,* Marc Platoff's new ballet which was originally scheduled to have its premiere in America anyway, were rushed to completion so the company is assured of one ballet being intact when the postponed season opens on October 26. And through the gossipy chit-chat of "Who is coming?" and "Who are detained?" and "So-and-so has joined Massine!" runs an undercurrent of speculation as to what will become of the Ballet Russe de Monte Carlo once its American season is over. Looking back to the days of 1916-17 when Diaghileff brought his troupe over to escape the uncertainties of war, it is safe to suppose that a South American tour might be developed. And then what? Most guesses are that there will be nothing for the company to do but settle down in America. And then, we wonder, will they be able to retain the glamour with which the average American invests dancers from other shores?

Add all these factors together and there is certainly a picture to provide the balletomane with food for thought—and conversation—for many a month to come.

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